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OPINIONS.

By FR. NIECKS.

ALTHOUGH the reader may find in this article some opinions of my own, the allusion in the title is to opinions of two musical celebrities. They are quoted for their own sake and for what they are worth, not for the sake of the names of their authors. In short, my bringing them forward is not dictated by the brainless hero-worship and vulgar snobbery that induce so many to repeat and treasure the most worthless remarks, not only of really notable, but even of merely notorious persons, and render them at the same time deaf to the wisest utterances of those on whom popularity has not put its seal. When the providers of the daily and periodical press indulge readers in their love of gossip and relate what this or that politician, scientist, or artist has said of music, no objection need be made, if only these sayings are offered not as revelations to be accepted, but as news to be discussed and even smiled and laughed at. It is otherwise when musical authorities, or men that occupy the place of such, quote seriously the remarks of individuals on points where their opinions can have no weight whatever. We may protest when we see a lord, bishop, financier, or architect more attentively listened to than a musician. We may also protest when a finger-gymnast is appealed to on a matter of æsthetics, a composer on a matter of history, and so on. The question is always: Has the man a reputation? But the question is rarely followed by this other question: By what special excellence has he acquired the reputation? And yet this is the all important, the test question. For a man may be a great authority in one department and a great fool in every other. Apart from the specialisation of genius, knowledge and experience do not come by inspiration. Much might also be said on the vanities of small writers—their boastful blazoning of high-sounding names, and their careful suppressing of humbler ones. But for this I refer the reader to George Eliot's essays, where are to be found lessons which those who are not too old to learn should get off by heart.

The two celebrities I have alluded to are the violinist, composer, and director of the Milan Conservatorio, Antonio Bazzini, and the pianist and composer Charles

Camille Saint-Saëns. Bazzini is a man of few and plain words. His native language is tonal, not verbal; and his reasoning faculty stronger in music than in any other domain. He speaks without rhetorical grace and force, and not without difficulty. We need not go to him for new or subtle ideas, although we may expect sound ones. One or two of his opinions, expressed in a speech he made a good while ago, at the end of a session, to the students of the Milan Conservatorio, are well worth taking note of. One is this. "For the instrumental pupils I have nothing to add, except the advice to guard against a quite modern and very grave vice—namely, of exaggerating the speed of the *tempi* in compositions of a lively nature. How often have I wondered at seeing him applauded as the best who arrived quickest at the end of the piece! As if it were a matter of horse-racing. And what becomes with such a system of the correct interpretation of the conception of the author? This bad habit is spreading not only in Italy, but everywhere; and there are even some distinguished artists who have been unable to keep free from it. Avoid this; above all, be faithful and conscientious interpreters of the music which you have to perform, and you cannot fail to obtain the approbation of the really intelligent." The complaint and the advice are not new, but the one is true and the other excellent. Nothing is more difficult to make executants understand than that they are there for the music and not the music for them. Not one singer and player in a hundred perceives this high truth and acts up to it. The main portion of Bazzini's speech, however, was taken up with the treatment of a more important theme—the latter-day tendencies in composition, in short, the new school. The Italian master has no intention of commencing a crusade against these modern tendencies, but in connection with them, he thinks, he sees in Italy peculiar and regrettable phenomena. "I have noticed," he said, "that also in following the precepts of this new school, every country has nevertheless preserved its peculiar type, its peculiar national impress. The Germans remain Germans, the French French, the Slavonians Slavonians, and so on. Cannot Italy remain Italian? Must Italy alone forget her glorious and ancient traditions, she who was the mistress of all, and who from Palestrina down to our own days has given to art masterpieces before which

the whole civilised world reverently bows down, studying them, printing them, and copying them? This would be simply absurd, ridiculous! Or would you perhaps reduce the melodic expression to a single type for all countries? I understand the utility of treaties of commerce and alliances between nation and nation, but an international melody for the use and consumption of the new school I am unable to conceive." That the modern tendencies may be followed without sacrificing the national character, Bazzini strongly maintains; and he points triumphantly to Verdi's *Otello*, exclaiming: "What more luminous proof of the truth of my assertion can be desired? What artist has ever completed in himself a more arduous evolution, remaining nevertheless unmistakably Italian and preserving more than ever his own individuality? And what a man of genius has done can also be successfully attempted—of course, in more modest proportions—by our young composers, if they have, besides talent, conviction and faith Write as your heart dictates to you; but do not forget that the simple may sometimes be sublime Verdi expressed to me the fear that the Italianism [*italianità*] of our music, which grows paler and paler, threatens to disappear altogether. But I have faith that this will not happen."

M. Saint-Saëns, unlike Bazzini, is a musician who wields his pen as easily on paper without as with staves. As to this pen, it is one of the sharpest, and he dips it not unfrequently into ink of the most caustic quality. Moreover, Saint-Saëns is an acute thinker, an eloquent writer, in short, a first-class literary artist. Exceedingly interesting the following extracts from an article of his (it appeared in *L'Artiste*) are undoubtedly. But how much or little is truth, how much paradox? Would he have written in the same spirit, if his ventures in the dramatic line had been more successful? Here and there Saint-Saëns touches on a weak place in Wagner's style or works and justly ridicules certain features in the Bayreuth pilgrimages and devotions, but on the whole he makes a lamentable exhibition of himself as a man in a very bad temper. Indeed, in reading his remarks it is important to keep in mind that he is of a nervous temperament, and consequently subject to irritation. Having said this, I leave the reader to judge for himself of the correctness of the fanciful, nimble-witted Frenchman's views. Bazzini's common-sense did not call for comment, Saint-Saëns' brilliance would be dimmed by it.

"We live in a strange epoch: restless minds are unceasingly occupied in calling everything in question, for the pleasure of it, because it is the fashion of the day, because modernism requires it. In art it is a mania, although the public, without exhibiting a very great resistance to this movement, manifests no desire for change, every change being repugnant to its routinary disposition; and one ends in asking if this inveterate taste of the public for routine is not one of the essential factors of civilisation, seeing with what a stride it would advance under the lash of the fanatics who drive it onward, without this restraining curb that we often curse."

"To speak only of music, there would now be hardly any left; this is not a jest. After having wished to free the lyric drama from the impediments over which all discerning minds groaned, people have declared any other music than that of the modern lyric drama unworthy of the attention of intelligent beings; then they have dislocated music, completely suppressing singing for the sake of pure declamation, leaving of what is truly musical only the instrumental part, developed to excess; then they have taken away from this latter all ponderation, all equilibrium, they have little by little rendered it formless and reduced it to an impalpable and fluid pulp, destined only to produce

sensations, impressions on the nervous system; and now they end in telling us that there is no longer any required."

"Artistic faith does not claim any supernatural revelation; it could not pretend to the affirmation of absolute truths. It is only a conviction, formed partly of the studies of the artist, partly of his instinctive fashion of understanding art, which constitutes his personality and which he must be careful to respect. It has the right to persuade and conquer souls, not to force them."

"But it is precisely the contrary that we see take place. Artistic faith has become dogmatic and authoritative; it hurls anathemas, it condemns anterior beliefs as errors, or admits them as a preparation for its future, as an Old Testament precursor of the new faith; and as logic, whether one desire it or not, never loses its rights, intolerance, fanaticism, and mysticism have ensued. Our time, moreover, is not inimical to mysticism in art by a phenomenon of contrast which is not unparalleled. Under the reign of Terror, people pleased themselves by representing on the stage simple bucolics; so in our scientific and utilitarian epoch one sees break out in literature and art under all forms, the taste for the mysterious and incomprehensible. Can there be anything more strange to behold than the enormous success of the Annamite theatre of the Exhibition, which is said to have drawn more than 300,000 francs? One heard only the cries of slaughtered beasts, mewings so much resembling those of cats, that one asked one's self anxiously, after having heard them, if cats have not a language; as to the instrumental part, take a badly greased pulley, your kitchen utensils, a poisoned dog, and beat a carpet over the whole, you will have almost an idea of it."

"Do you know that this success throws a singular light on that of the theatre at Bayreuth? One knows that the majority of the audience there is composed of people who have come from all the quarters of the globe, ignorant of the German language and not knowing a note of music; they do not even seek to understand and come there only to get themselves hypnotised. Is this what the author had dreamt of?"

"Let us leave these naive people, and occupy ourselves with the adepts, the pure. The latter are true fanatics. The work of the master must not be discussed; one hears it in silence, like the word of God falling from the throne. If interminable lengths produce a terrible *ennui*, one regards it no more than that which is caused by the monotonous chanting of the Psalms in the vesper service, if one cannot understand certain passages of a truly impenetrable obscurity, one humbles one's reason before the divine word, and commentators exercise themselves over these mysteries as one has done over those of the Bible; if certain musical savageries grate on the ear, one endures patiently those cruel beauties, one receives with joy the sufferings that the master inflicts upon us for the good of our soul. One undergoes with gratitude the fatigues of a long pilgrimage. Self-denial, humility, surrender of will and of reason, love of suffering, this is all mysticism. The Christian mystics hoped for a compensation in the other life; do our neo-mystics expect to live again in an æsthetic paradise, where they will be able to adore the sacrosanct musical drama in spirit and in truth? It is not impossible; nothing is impossible."

"But mysticism, source of ineffable delights, held in great honour in the middle ages, has been judged; one knows whither it leads—to etiolation, to nihilism, to nothingness. Logic has again played its pranks. People have pictured for us the Musical Drama (the words "lyrical drama," do not correspond to the present ideas) such as it should be in order to attain to its perfection. A subject essentially symbolical; no action: the

personages ought to be personified ideas, not living and acting beings. And from deduction to deduction, one has arrived at the conclusion that the ideal drama is an unrealisable chimera and that it is no longer necessary to write for the theatre! With such exaggerations, one would end by causing the ancient Italian opera to be regretted. It was very poor and very insipid, but it was at least a frame, carved and gilded with more or less of taste, in which appeared from time to time marvellous singers formed in an admirable school. That was, in any case, much better than nothing. For want of ambrosia, let us rather eat our bread dry than suffer ourselves to die of hunger."

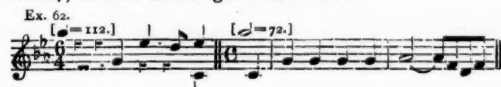
THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 52.)

VOL. III.* (continued).

No. 17, Prelude and Fugue in C minor :—



This has its place in the B—G, Vol. XV. as No. 7, and in Peters, Vol. III., as No. 6. It is not in Forkel's list. Its date is supposed to be during the Weimar period. There is not much said about it by Spitta, but he admires the fugue, and speaks of its theme as revealing "that robust and conquering force which was Bach's alone, and which he most loves to display in his instrumental fugues." Up to the time the B—G Vol. was issued (and since, for all I know), no other copy of this prelude and fugue has come to light than that in the music book of Bach's famous scholar, J. L. Krebs (1713—1780). Dr. Griepenkerl, in his preface to Peters, Vol. III., says :—"This book, . . . but for the intervention of Mr. Reichardt, Court-Organist in Altenburg, to whose kindness we are indebted for it, would have fallen into the hands of a petty shop-keeper and been used as waste-paper." Under the copy is written : "*Soli Deo Gloria, den 10 Januarii, 1751.*" Although Dr. Griepenkerl thinks the correctness of the manuscript leaves nothing to be desired, "and it must be considered as an extremely fortunate circumstance that no attempts at correction could be made by the criticism of collation," I have found a few discrepancies in the three editions to place before the reader.

The first is a very small affair. Page 215, l. 2, b. 4, middle staff, the last *c*, tenor, is a quaver; in Peters a semiquaver. Page 216, l. 3, b. 1, where the parts are increased at the cadence, the last *b* is double-stemmed; in Peters there is a quaver rest over the note. The passage in the fugue given below reads as (*a*) in Best (p. 223, l. 2, b. 5 and 6), and as (*b*) in Peters :—



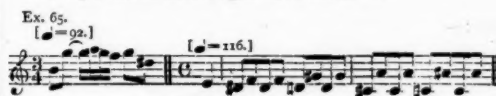
* Augener & Co.'s Edition, No. 5,803.

The B—G agrees with Best, but the alteration is put in small notes. Dr. Rust gives, in the preface, the reason for the alteration in the sequential form of the passage as seen in the quaver passage, and, I may add, in this episode as a whole. The reading as in Krebs' book Dr. Rust attributes to a slip of the pen on the part of the copyist. Page 225, l. 1, b. 3, the first *b* in the treble is marked natural; in Peters it is flat; and in the B—G it is queried. In the second bar of the next line the *b* in the tenor is natural; in the other copies it is flat; the next bar, alto voice, seems to justify Mr. Best. Four bars later begins a shake (on the cadence); in the tenor part it is continued one bar longer in Best than in the others. The most important difference will be found in Best, p. 226, l. 2, bars 4 to 7, and Peters, p. 61, l. 3, b. 7 and following. It is here quoted :—



Turning to p. 221, bars 1 to 4, we shall find a passage corresponding in every particular to the reading of Mr. Best in the above quotation with which both Peters and the B—G agree. How, then, to account for the difference in the latter? A "slip of the pen" won't explain it. Is this variant a "happy thought" on the part of Krebs, or did the master himself so write it? It is as perfect a sequence as the other, and equally effective. In the absence of the autograph, or even of a second MS., this question must remain unanswered. Mr. Best's desire to preserve the text in its integrity will be commended by all; but in this case it is not so certain that the course he has pursued is the right one.

No. 18, Prelude and Fugue in E minor :—



This is No. 4 in the list given by Forkel, and will be found in Vol. II. Peters, No. 9, and is No. 18 in the B—G, Vol. XV. It is the last we have to notice of the "great" six, and forms one of the four "stupendous

creations" of the Leipzig period, its date, according to Spitta, being between 1727 and 1736. The original manuscript, autograph to the twentieth bar of the fugue, in the Royal Library, Berlin, has the watermark M.A., which I have mentioned before as an authority in fixing the dates of many of Bach's compositions. Spitta says that the title "prelude and fugue" does not sufficiently describe this work: "It should be called an organ symphony in two movements to give an adequate idea of its grandeur and power. It is the longest of Bach's organ fugues. The theme is of the greatest possible boldness, and yet, like the rest of the work, in the highest degree dignified." Some one of a very practical turn of mind has termed this the "wedge" fugue on account of the appearance of the theme, the ever-widening intervals suggesting that prosaic implement.

The various modern editors of Bach have had no lack of MSS. for comparison as regards this prelude and fugue, and although minute faults exist in the original copy, the variations are few and comparatively unimportant. Early printed editions must have been curious, for Schumann, in an article on certain probably corrupt readings of passages in the works of Bach and others, says: "But he who is feasting on Bach's harmonies cannot think of everything—least of all, of errors. Thus I for years overlooked one in a Bach fugue which was very familiar to me until a master—who certainly possesses an eagle eye [Mendelssohn?—directed my attention to it." This error, in a published edition, was nothing less than the omission of the penultimate bar of the theme of this particular fugue in E minor—the semibreve, *f sharp*!

To return to my task. In the fifth bar of the prelude the chord for left hand is in Best given in quavers; in Peters the middle note *b* is a crotchet. The case is reversed in a chord, p. 232, l. 3, b. 4, treble. In the first instance, Best and the B-G are alike; in the second, Peters and the B-G. Page 235, first bar, the *e* is doubled in the chord at the beginning; in all the editions but Best, probably an accidental omission. Two little points overlooked by Dr. Griepenkerl, and corrected by Dr. Rust, are adopted by Mr. Best. They will be found in Best, p. 235, l. 2, b. 1, and p. 236, l. 1, b. 4; and in Peters, p. 68, l. 3, b. 1, and line 4, b. 5:—

Ex. 66.

In the fugue, bar eight, the countersubject is given thus in Peters and the B-G, and, indeed, throughout the fugue; Mr. Best incorporates the small notes in the text:—

Ex. 67.

* "Music and Musicians" (W. Reeves), First series, p. 29.

On page 239, l. 2, b. 1, the third note, second voice, is *d*; and in the others, *f*; and so in the corresponding passage, p. 251, l. 2, b. 5. A difficult bit of playing Mr. Best facilitates by crossing the right hand over the left, p. 241, l. 3, b. 1, and this causes a slight notational difference—the last group of semiquavers containing three notes instead of being stemmed on to the crotchet *e*. A further oversight on the part of Dr. Griepenkerl will be found in Peters, p. 73, l. 2, b. 6, the correct version appearing in Best:—

Ex. 68.

A similar passage occurs in the next bar but one. The B-G agrees with Best in giving no sharp to the *c* in the pedal part, or the last *c* in the scale passage, p. 246, l. 2, b. 1, although both are so marked in Peters. A sequential passage one degree higher two bars farther on would seem, by analogy, in favour of Dr. Griepenkerl's reading.

Subjoined are the metronomic indications of the pieces in this volume compared with those in the Peters edition:—

BEST.	Prelude, No. 13, ♩ = 84; Fugue ♩ = 76.	PETERS.	♩ = 63; ♩ = 66
	" No. 14, ♩ = 126; " ♩ = 69.		♩ = 66; ♩ = 92.
	" No. 15, ♩ = 100; " ♩ = 138.		♩ = 66; ♩ = 104.
	" No. 16, ♩ = 126; " ♩ = 72.		♩ = 80; ♩ = 66.
	" No. 17, ♩ = 112; " ♩ = 72.		♩ = 66; ♩ = 58.
	" No. 18, ♩ = 92; " ♩ = 116.		♩ = 60; ♩ = 108.

I cannot pretend to reconcile or explain the difference in the marking. Something may be due to the improvements made in the mechanism of the organ, and to the advance in executive skill; something also to national temperament. Those who are inclined can play the above according to both sets of figures, and judge for themselves which is most in accordance with their views on this subject.

STEPHEN S. STRATTON.

(To be continued.)

FASHION IN MUSIC.

A LECTURE DELIVERED AT THE LONDON INSTITUTION,
MARCH 13TH, 1890.

FASHION is a word very frequently used. We constantly hear the expression: "It is the fashion to do so or so," or "A play, an opera, a piece, a dress, a hat," &c., is in fashion; or, again, "It is fashionable to come late where we are invited"; indeed, the expression fashion or fashionable is in universal use. Fashion is in one respect the outward characteristic expression of the spirit of the times. If, for instance, we examine historical books of fashions in dress, we are struck by the affinity between outward manners and dress, or expression in artistic objects, and the intellectual life of the period to which they belong. The word fashion and fashionable is thus a strictly English expression; for the French, Italians, and

Germans speak of *la mode*, *la moda*, and *die Mode*. The word "fashion" comes from the Latin *facere*, to make; whilst "mode" comes from the Latin *modus*, the manner or style. The French use the word *façon* for the cut or make of a dress or hat, also for the form of a plastic production. Fashion may be defined as the prevailing mode of dress, or the general custom or conventional usage, behaviour, or etiquette, a term formerly employed to designate the written mode of procedure in court ceremonies, receptions, &c. Fashion must not be confounded with style—for style from *stylus*, the pencil—the instrument being made, by a figure of speech, to designate the work it performs. It applies especially to music or any of the fine arts, including literature; it is a term defining the mode of developing an idea or accomplishing a result. Style is a much higher, more valuable, and more lasting, quality than fashion.

Fashion in dress and its disappearance will come about much more quickly than fashion in artistic matters; and to make my point clear, I think it necessary to allude somewhat in detail to the birth and death of a fashion. Fashion in dress is initiated either by persons belonging to the highest rank, the so-called leaders of fashion, or by speculative manufacturers, who are in league with famous and persuasive dressmakers. Again, a sumptuary fashion may be imported from a foreign country, or suggested by native artists. The sovereign of a country, for instance, pays a visit to another sovereign, at whose court he sees certain dresses, which suit his or her imperial or royal taste. A similar dress is ordered, patronised by the sovereign, and in a short time adopted by the court. Again, the sovereign may dislike moustache or whiskers, or be destitute of those adornments, and appears clean-shaven. According to the Darwinian theory, none of the gentlemen belonging to the court will dare to appear otherwise than as the sovereign. Or a sovereign may adopt a peculiar garb for personal reasons, as James I. adopted padded doublets as a safeguard against the dagger of the assassin, and the whole court will appear in padded garments (regardless of suffering), in dutiful imitation of the monarch. Or suppose a manufacturer of silk or velvet has a large stock of such material on hand, he forthwith declares that it is of a colour which *he* only is able to produce, and therefore recommends it strongly; but in order to get rid of his stock, he has to find an ally in the person of a favourite, well-known, and therefore influential dressmaker, who at once fixes upon the lady who is most likely to obey her suggestions; for ladies, though they possess strong wills, are rarely able to resist the behests of a dressmaker, more particularly of a French one. "Madam, the colour of this material suits your complexion most admirably, the softness of the silk and the richness of the velvet show your figure to perfection, really, more than anything else could do." After a feeble opposition the dress is ordered, and worn at the first opportunity. It at once creates a sensation, is admired, and envied; the acute and speculative dressmaker has, in less than a week, half a dozen orders for similar dresses, and thus the dress becomes the fashion. This may be called the birth of the fashion. Now about its death. Ladies not possessing husbands or fathers always ready and willing to write cheques for 50 to 60 guineas, are yet desirous to appear in the fashionable dress. The manufacturer is equal to the occasion. He retains the colour, but produces a material at half the price. Instead of 12 costly dresses, there will soon be 120 in existence in the less valuable material; and if the price can be still further reduced, more than 1,200 persons will quickly appear arrayed in it. But the fashion has now become common, and will soon die a natural death.

Forms of national head-gear are likewise apt to become fashionable. As an Austrian, I have felt flattered to see in London, Styrian, Tyrolean, and Croatian hats, for the caps or hats familiarly called "pork-pies" are really of the form worn by the Croatian peasants. Spaniards have been delighted to recognise in London streets the head-gear of the Toreadores and Picadores, whilst the hearts of Italians beat quicker when they noted the popularity of the Carbonari and Bersaglieri hats. So much for the origin of fashion in dress.

Majora canamus. We have now to inquire into the origin of fashion in musical matters. A musical piece may be imported from a foreign country, and become fashionable by the favour shown to it by the highest persons in the realm, or by other distinguished and influential persons. But there is a striking difference between matters of musical art and those of dress. The masses seldom care for the fashionable musical pieces which are patronised by society, for such pieces are either too refined for them, their melody or rhythm is not sufficiently striking, or their national expression fails to awake a sympathetic chord in the hearts of the people. We have just at present an excellent example of this in the compositions of the Norwegian composer Edvard Grieg. His pieces are now played by almost every one who can play the piano; their quaint harmonies, their pastoral expression, and their sometimes highly original melodies, are interesting and sympathetic to persons who have had a certain musical education, but the masses turn a deaf ear to them; for people generally do not know much of Norway or the Norwegians, nor do the quaint Northern harmonies excite their sympathies; in short, they do not care for that kind of music. Where a fashionable piece becomes popular, and enjoys genuine and unquestioned favour in every European country, it must certainly possess qualities which are rarely found united. Such piece has generally a simple and natural melody, its rhythmical expression is striking, fascinating, and catches the attention at once; in short, it calls forth a spontaneous and immediate sympathy in the hearer.

Generally, the people care but little for harmony or modulations, for these features of musical composition require careful education of the taste, and some knowledge of an instrument. Popularity is a higher distinction than fashion; and thus it is a decided mistake to assume that a tune must be common or vulgar because it is popular; there are melodies or tunes which have sunk deep into the hearts of the people—tunes of Mozart, Weber, Rossini, Donizetti, and others—and if we take the trouble to examine these, we shall certainly not find in them anything vulgar or common. We may, therefore, lay it down as a rule, that fashion is fleeting, and that popularity has the strength to outlive several generations.

We may now proceed to examine what kind or style of music has the greatest chance of becoming fashionable. It is certainly dance music and operatic music; dance music because it rests more on rhythm than on melody, and generally possesses a national expression; operatic music because we feel interested in certain scenes, and accordingly take greater interest in the music that accompanies these scenes. It is but seldom that a movement of a cyclical work, such as a sonata, quartet, or symphony, becomes fashionable; and if it does, it is the shortest movement—namely, the minuet. Examples of this are afforded by the minuet from Mozart's E flat Symphony, by the well-known minuet of Boccherini from a Quintet, and the minuet from Beethoven's Septuor. Where an operatic tune catches and holds the attention and gains the approval of the higher circles, it may also descend to the lower classes. From the piano it passes, by a

natural transition, to the German band or the garden orchestra, from these it comes down to the barrel and piano organ, and it finishes its career by being hummed, sung, or whistled, by the irrepressible London street-boy. But such a career falls to the lot of very few pieces. In their time, some airs by Auber, Rossini, Donizetti, Bellini, Meyerbeer, and Flotow, were sung and played by every one; the same fortune befell some Viennese waltzes, like the "Blue Danube" or the "Schönbrunner" waltzes, which are still the favourites of high and low.

Where a piece loses the distinction of being fashionable, it generally owes the want of continued favour to a change of public taste. It is mostly the accompaniment, or the form in which it is presented, which goes out of fashion; the melody itself remains intact, for with a melody it is as with the human face—which does not change—it is the dress, the method of arranging the hair, which marks the period of a fashion. In music the melody represents the face, whilst the accompaniment may stand for the dress. Let us take for example a simple melody of Händel, written 180 years ago; it is now as fresh as it was in 1710, but the accompaniment and the quaint cadenzas, all bearing reference to the time, render it strange to our ears.

We have now to discuss the question whether a composer of eminence does right in recognising the laws of fashion, or whether he should try, unswayed by the inclinations or taste of the public, to pursue his artistic career like a solitary wanderer. From the times of Corelli, Rameau, Couperin, Bach, Händel, Haydn, Mozart, down to the present day, every composer has had to submit to fashion, and has been compelled to consult, in some measure, the taste of the public. This fact is quite natural; for we find in our daily life, that in order to "get on," we must try to win the good-will of those who are able to assist us. The old proverb says—"Those who live to please, must please to live," while those who ignore the demands of the world are simply left to their own resources, which in most cases prove insufficient.

Beethoven is generally credited with having entirely ignored the wishes of the public; but how about his Variations on themes from Mozart, Grétry, Gallenberg, Vigano, Salieri, Winter, Dittersdorf, Righini, and Paisiello? Did he compose these for his own pleasure? Certainly not. He simply found it necessary to ingratiate himself with the aristocratic circles in which he moved, and by whose patronage he lived, and not until he had won their good-will did he feel strong enough to rely on his own free and independent exertions. The origin of the well-known Variations, "Nel cor più non mi sento," on a theme of Paisiello's opera *La Bella Molinara*, is a good example of such submission to fashionable taste. A very handsome countess, a veritable "Queen of Fashion," complained to Beethoven that she had lost some charming Variations on that fashionable air. Beethoven, generally a rough sort of man, was so deeply smitten by the personal charms and amiability of the countess, that he composed the well-known Variations, presented them to the lady, and wrote on the first page: "Variations on a favourite air of Paisiello, lost by the Countess So-and-so, and found by Beethoven."

Why did Bach compose in the French and Italian styles? Merely to afford pleasure to the dukes and princes to whose households or courts he was attached. Händel chose the French air in E major (called "The Harmonious Blacksmith") and the air in his D minor Suite for writing Variations on; indeed, with the exception of Schumann and Mendelssohn, we could hardly find a composer who did not submit to the demands of fashion.

Therefore we cannot find fault with any one who consults the wishes of the public; for a composer writes not only for a few persons—he addresses himself to the general public, and has accordingly to conform to the usages—even conventionalities—of his time. Goethe remarks: "The public requires to be treated like a lady; it does not like to hear anything but what is agreeable." The good composer is always able to modify, to improve, or to ennoble certain features of the reigning fashion, and thus he may even find a wider scope for the exercise of his own talent.

And here we come to a point of great interest—namely, the question whether style does not result—in some degree, at least—from fashion. In the beginning of my address I mentioned that "style is the peculiar or characteristic mode of developing an idea or accomplishing a result;" and I observed that "style is a much higher, a more valuable, and a more lasting quality, than fashion." But all this does not exclude the possibility that fashion may originate a certain style, which is worked out by the composer, and thus handed down to future generations. And it is the style which, as it were, expresses the spirit of the time in which it is produced. Let us give an example. There is no doubt that our forefathers were a much more quiet, punctiliously polite, and careful race of people than we, their descendants, are; we do things in a wholesale manner, whilst our forefathers worked out everything in detail. Our forefathers were patient; could listen for half an hour to an introduction—to an air followed by a series of 8 to 10 variations, and ending with a march or a polacca. But where, I would respectfully ask, shall we now find the public which would quietly listen to such a display, lasting close upon half an hour? I have never met with such an audience, and I am sure that when I shall presently proceed to play such a set of Variations, you will submit patiently to this ordeal; but you must not forget that you listen for the sake of the historic example, and not with any idea of enjoyment. In former pieces we find conventional phrases, almost amounting to profuse expressions of politeness, at times very shallow and empty, which do not occur in our present music. Whilst our predecessors were satisfied with a moderate amount of modulation, and liked to feel in what key a piece was set, our modern composers are already in the first three bars, half a mile away from the starting-point, and hurry in a headlong way through all possible keys, allowing no rest, and urging our poor ears on at a ruinous speed. This is what we may call the spirit of the time. Our forefathers drove in coaches, drawn by sober, heavy horses, whilst we rush along at the rate of 45 to 50 miles an hour in carriages drawn by powerful engines.

Our fashionable pieces are mostly 5 to 6 pages long, whilst the corresponding works of 60 to 70 years ago filled 20 to 25 pages. Of this we should not complain, for when a person has not much to say, it is quite refreshing to listen to him only a few minutes, and not for twenty or more. Such alterations are decided improvements. At the risk of repeating myself, I may once more mention that the past furnishes characteristic features which have entirely vanished in the present time. The tendency of our music of to-day is towards excitement, sensation, passion, at times even confusion, and more frequently towards constant repetition. Although some of our present pieces are decidedly elegant, they lack the prettiness and neatness, the simple and unaffected charm, the grace, comeliness, and symmetry of form, of a former age. If we find these qualities in a modern piece, it is certain to be styled "Rococo," "Minuet à la Pompadour," "Gavotte de Louis XIII.," and, indeed, it is considered an imitation of the old style or fashion.

We live in a commercial age; the tendency of modern composers is, in fact, "to make a large fortune out of a small capital, by—in commercial phrase—turning that capital over a great number of times." Whilst it took Beethoven three years to compose the "Eroica Symphony," our young composers finish a symphony in three to four months, for they have to write to order, and the work must be in the hands of the copyist by a certain day. It is quite evident that such a work, written at such speed, must be crude, lacking in symmetry and perfection of form, wanting in interest of detail; for the symphony of this modern kind is, in plain truth, merely a sketch, and not the carefully-finished work of a modest and conscientious master.

As a natural result, the whole work, after one or two performances, is put on the shelf, probably never to appear again. And as for the present oratorios, they are manufactured by the yard, and soon after their appearance are to be had at reduced prices. True, Händel composed the *Messiah* in 21 days, but the united power of 21 of the present composers would not furnish half the genius of a Händel.

I return once more to the remark that hurry, chaos, fussiness, and impatience, are characteristics of our time, and that it would be well in artistic matters to look seriously back to the more solid, quiet, contemplative, and thorough times of our forefathers. Art is at present at the mercy of commerce and speculation, and therefore we must not be surprised if our present composers cannot rival the former masters, who worked patiently, perseveringly, and deliberately, and not with an eye to royalties—quite apart from the fact that not a single one of the present composers is gifted with anything like the genius of Bach, Händel, Haydn, Mozart, Beethoven, Schubert, and their compeers.

At all times fashion has existed. The Greeks and Romans submitted as loyally to fashion as we do. Fashion is more or less the privilege of the higher classes. It is fleeting. It originates not unfrequently in the whim or caprice of an influential person, and is imitated and accepted by a large circle. If a fashion possesses features which are also acceptable to the lower classes, it becomes popular, and thus it becomes something more important than a mere fashion. If a fashion is worked out and developed, ennobled and improved, by art, it becomes a style; and it is style, and not fashion, that remains, and is inherited by succeeding generations. This remark applies more generally to creative art, and not in any great measure to dress. Fashion also requires good qualities, or else it would not be accepted by a number of people. Dance music and operatic music are the forms most frequently influenced by fashion; sacred music lies outside its sphere. But here it may be observed that the form and structure of arias have changed; but not on account of fashion, but according to practicability, and because the present generation of singers have changed the style and manner of their delivery. Fashion may at times become tyrannical, but in this case its existence is mostly a short one; a reaction soon follows. The laws of fashion are generally promulgated in France; all that concerns etiquette, elegance, polish, refinement of taste, is more cultivated in France than in any other country.

Composers who have not consulted the fashion of their time are generally during their life-time neglected and unappreciated. Fashion may also be initiated by the happy and opportune idea of a composer. This is seen, for example, in Mendelssohn's "Songs without Words," Schumann's "Album for the Young," Brahms' "Hungarian Dances."

Fashion in itself is a necessity. It is in its way a

central point, round which the intellects of the time assemble. Goethe remarks: "All that is called fashion is transitory tradition. Every tradition possesses a certain authority, to which we have to conform." And Schumann observes: "All that is merely fashionable goes out of fashion in its turn, and if you continue to cultivate it until you are old, you will become a simpleton, whom no one values."

It is our duty accordingly to consider fashion from the historical point of view, by making ourselves acquainted, through good books of general history, with the chief characteristics of the time. We should not ridicule it, because we cannot conceive how people could do such or such a thing, or could listen to such or such a piece. They certainly did listen to much that appears incomprehensible, and found pleasure in listening to it. Who knows whether, a hundred years hence, people will listen with equal pleasure to our productions as we now find in hearing those of our forefathers? It is our duty to seek out what is good, wherever it can be found—to appreciate and esteem it; and, when found, to look at fashion not as a folly, but as a most important factor in the life and progress of art. Thus we shall show our fairness of mind and our real power of judgment.

E. PAUER.

Foreign Correspondence.

MUSIC IN LEIPZIG.

WE must strongly protest against the production of such an opera as Chabrier's *Gwendoline*, and we are at a loss to understand how the Leipzig theatre directors were prevailed upon to bring it out. Their experience with Goldschmidt's *Helianthus* a few years ago should have taught them better. The music of *Gwendoline* is wretched stuff, badly scored, and the libretto insipid and unnatural. The opera would never have reached a second performance had it not been for the ballet, "Meissner Porzellan," which was also in the bill, and as usual drew large houses. After the third representation *Gwendoline* was withdrawn. The chief rôles in it were entrusted to Frau Sthamer-Andriessen and Herr Perron, who were both fully up to their work, and did their utmost to win public favour for the *soi-disant* opera. We are promised, shortly, a grand revival of Schiller's *Wilhelm Tell* with music by Reinecke. The work is in active preparation.

The present season of the Gewandhaus concerts is nearly over. At the 18th concert, on the 20th of February, there was a brilliant performance of Volkmann's overture "Richard III.," a work which, though leaving much to be desired in point of form, has many splendidly effective passages. Another noteworthy item at the same concert was Schumann's "Overture, Scherzo, and Finale." A new cello concerto by Herr Graedener of Vienna, played by Herr Adolf Brodsky, and conducted by the composer, failed to create a deep impression principally owing to its inordinate length. Herr Graedener shows ample scholarship, and nobility of purpose, so that his failure is at least honourable. Herr Brodsky scored a great success later on with Spohr's well-known Adagio. Herr von zur Mühlen sang a very trivial air from *Lakmé* by Delibes, in a manner that left nothing to be desired; he was just as successful in some *Lieder* by Schumann.

The programme of the 19th concert, on the 27th of February, was entirely made up of novelties. First came Grieg's music to Bjornson's "Olaf Trygvason," written for soli, chorus, and orchestra. This work, like nearly all

Grieg's music, is written in the small form of the Lied, single periods being sometimes repeated three times in succession with varied harmony, but the composer requires a very large orchestra, instruments of percussion playing a very important part in it. The work shows plenty of that piquancy for which Grieg is noted, and it also abounds in Norwegian characteristics. The composer conducted his own work, Reinecke being absent on an artistic tour in Switzerland.

A very enjoyable work is Herr Röntgen's "Gebet" for chorus and orchestra, heard at the same concert. Masterly part-writing is everywhere apparent, and the influence of Brahms can be distinctly traced. At the same time the learning of the composer is not obtrusively displayed and he is entirely free from plagiarism. Another work that we were glad to hear again was Moszkowski's First Suite, the first movement of which is so nobly symphonic, and the others so delightfully graceful and pleasing. The only feature we could wish away from this work is the somewhat too prolonged use of "glöckchen."

Between the works of Grieg and Röntgen Herr Homeyer played on the organ a Sonata of Rheinberger, a somewhat monotonous and rambling composition. The audience received Grieg's work rather coldly, Röntgen's with much more warmth, and Moszkowski's with thunders of applause. Moszkowski was many times recalled, both he and Röntgen conducting their respective compositions.

There was general satisfaction at the last chamber concert of Messrs. Hilf, Von Dameck, Unkenstein, and Schröder, when a really admirable programme was presented. Mozart's Quartet in D minor, Beethoven's Trio Op. 97, with Reinecke at the piano, and Schubert's string quintet, proved highly acceptable to the audience, who distinguished each of the players by special marks of favour.

In the quintet Herr Wille joined the quartet players mentioned above.

MUSIC IN VIENNA.

AN interesting revival at the Imperial Opera was that of the famous *Dorfbarbier* ("The Village Barber"), by Joh. Schenk (born 1761), who, since his first appearance in 1796 at the old opera-house, had sharpened his razor mostly at suburban and provincial theatres. Thanks to its characteristic and diverting libretto, with music to match the work, excellently interpreted by Fr. Forster and Herren Stoll, V. Reichenberg, Schittenhelm, and Mayerhofer, exercised much of its old attractiveness, judging from the incessant laughter of the gratified audience. Readers may be reminded that one of Schenk's friends and pupils in harmony for about a year was Ludwig van Beethoven. The *Dorfbarbier* was succeeded by another "old" novelty, *Das Pensionat*, one of Suppé's best and most popular operettas, first time at the same house, with Mesdames Renard, Ida Baier, Forster, Kaulich, Standt-hartner, and Herr Schrödter, as the clever exponents of the bustling principal rôles.

Considerable interest likewise attached to the revival of H. Goetz's *Taming of the Shrew*, with Fr. Renard as successor to that typical Katharina Pauline Lucca. Notwithstanding the proverbially "odious comparison" the new vocalist, favoured by the charm of youth, added to an independent view in the embodiment of the character, scored a brilliant success. She was excellently supported by Herr Sommer as Petruchio (one of his "crack" parts), Fr. Bianca (a new Bianca in the piece), and the other members of the usual cast. This delightful work has met with an enthusiastic reception at its recent *première* at Graz.

Owing to the favourable impression produced by Frau Sthamer-Andriessen, from Leipzig, she appears, in virtue of a so-called "Gast" engagement here from May to September for the next three years. Whether this clever singer's *physique* will stand the strain of our vast stage is an open question.

Our great *prima donna* Frau Materna sang her songs and Wagnerian excerpts at the Paris Lamoureux Concerts in the original German, and met with the success due to such exceptional "pluck." It is time indeed that an intelligent people like the French revised their position with regard to Wagner's operatic masterpieces.

It is said that our heroic tenor Winkelmann will sing the title rôles of *Tannhäuser* and *Parsifal* at the next Bayreuth Festival.

A Popular Concert was given on behalf of a charity by the Philharmonic under Hans Richter, but the pieces chosen—Berlioz's "Carnaval Romain," a new overture by the Bohemian composer Navratil, Volkmann's *Concertstück* for Pianoforte (played by Fr. Baumeier), and some performances by Hermann Ritter on a new "viola alta" (an invention of his own, which he hopes will supersede the ordinary tenor in course of time)—can, however interesting in themselves, hardly claim the epithet of "popular." Considerable success was, on the other hand, achieved at a subsequent subscription concert by a set of orchestral variations, marked by refinement and melodic charm, by the Viennese Johannes Hager (Baron Johann von Haszlinger). "Vltava" ("Moldau"), forming the second section to "Mein Vaterland," a set of symphonic poems by the late Czechian composer, Friedrich Smetana, proved a work of spirited, fanciful, and richly-coloured programme music.

From an avalanche of "personal" concerts I may single out a vocal recital given by the favourite baritone, Paul Bulss, if only on account of the co-operation of the violinist, Fritz Kreisler, a youth of the highest promise, and a pianoforte recital by the Scottish pianist, Helen Hopekirk, who has developed of late years into an artist of considerable attainments.

Considerable success was scored by the violinist, Emil Baré, at his concert, with capital performances of Mendelssohn's Concerto and some difficult show pieces, which seem to justify the prizes carried off by the youthful artist both at the Vienna and Paris Conservatoires.

Honourable mention should also be made of a cycle of lectures delivered to the pianoforte, pupils of the Conservatorium upon the construction, tuning, &c., of the pianoforte, by the celebrated court pianoforte maker, Ludwig Bösendorfer.

Johannes Brahms, who was again the object of an ovation at Budapest (the composer's favourite city for the production of his newest works), on the occasion of a "Brahms evening" given by the famous Hubay-Popper quartet, when the new version of the early Trio in B major, Op. 8, was played for the first time, repeated the performance of the work at a "Rosé quartet evening," with Rosé, violin, Hummer, violoncello. The trio is, with the exception of the scherzo, practically a new work, only the old subject-matter being used in a new and most effective fashion.

The above-named Professor Jenő Hubay was pronounced a violinist of the first rank by connoisseurs and critics on the occasion of his performances at Frankfort-on-the-Maine; whilst similar success attended our Herr Rosé's performance of Goldmark's Violin Concerto (at the above-named Hungarian capital, Liszt's effective symphonic poem, "The Battle of the Huns," being included at the same concert.

According to report a suitable site has been secured on the lovely heights of the Mönchsberg, near Salzburg, for the erection of a large theatre for model performances of Mozart's and other operas after the manner of the Wagnerian Bayreuth Festivals. The total cost is estimated at about £35,000 sterling, and the inauguration is to take place next year with the *Zauberflöte*, the Salzburg master's operatic "swan's-song," with Angelo Neumann as artistic director.

At the initiative of Dr. Franz Marschner, a "Bach" Society is in course of formation here, for the cultivation of Bach's music both in private and by public performances of genuine excellence. The enthusiastic reception given to the concert productions of the great Leipzig cantor's works are a happy augury for the success of this artistic scheme.

The sum needed for the prospective expenses (about £5,400 sterling) being duly secured, preparations of corresponding magnitude for making the "Fourth German Vocal Festival"—to be held here in August next—a striking success have been entered upon by the Committee, consisting of about 300 citizens of all grades. Invitations have gone forth to all Austrian, German, and some foreign Vocal Unions of importance; and the concert-hall, holding about 20,000 persons, will be erected in the Prater—the most beautiful natural park of any capital in Europe. The proceedings will be opened by a grand festival procession through the finest streets of the magnificent "Kaisersstadt." According to anticipation there will be a total of 12,000 vocalists!

The above-named Friedrich Smetana's *Dalibor* (indifferently received in 1866) has been revived with extraordinary éclat at the Czechian Opera at Prague. *Dalibor* is the third of several important operatic works, in addition to symphonic poems and chamber pieces, by Smetana, who, alternately, perhaps with some exaggeration, styled "the Czechian Wagner," and even "the Czechian Beethoven," deserves at any rate to be called the founder of the National Bohemian Opera. "Scharka," one of the composer's symphonic poems, given at a concert of the Conservatoire, proved a work of striking merit.

An enthusiastic reception seems also to have been accorded at the same theatre to a melodrama in four acts, entitled *Pelop's Courtship*, forming the first part of a trilogy, *Hippodamia*, and said to be a work conspicuous for poetic and dramatic beauty, somewhat in Wagnerian style, by Zdenko Fibich, composer of two celebrated Czechian operas, *Blaník* and *The Bride of Messina*. *Mertin*, by Goldmark, whose *Königin von Saba* is a favourite stock piece on that stage, had likewise a successful *première*.

Obituary.—Count Dr. P. Laurencin, born 1819 at Kremsier, in Moravia, the oldest musical critic of Vienna, and a musical *litterato* of considerable distinction, died here.—Miska Farkás, the foremost leader of the famous gipsy bands.—Karl Eulenstein, celebrated at one time as the finest guitarist in London, died at Cilli (Styria), aged 87.

Reviews of New Music and New Editions.

Quartet in F minor, for pianoforte, violin, viola, and violoncello. Op. 119. By G. PFEIFFER. (Edition No. 7,183; net, 6s.) London: Augener & Co.

A PERFORMANCE of the work would be more satisfactory than a reading of it. And if this is the idea of the writer of the present notice, with how much more reason will the reader say that he would rather have the quartet

executed than criticised. Let us hope that the audible realisation of M. Pfeiffer's composition is not far off in this country (in France it is already an accomplished fact), for there can be no doubt that it deserves a hearing, and not only one, but many. The quartet consists of the orthodox four movements—which in this case are a *Moderato*, an *Allegro giusto* (Scherzo), an *Andante*, and an *Allegro appassionato*. The piquant Scherzo and singing Andante will probably insinuate themselves first into the good graces of the hearers; but the grand outlines and the fine sweep of the other movements cannot fail to leave at once an impression. There is plenty of life and novelty in M. Pfeiffer's quartet, in one or two places the novelties are really startling (for instance, in the case of the repeated consecutive fifths on p. 4); and all the instruments have interesting tasks assigned to them—they form a perfect democracy, with *Liberté et Fraternité* for their motto. May we meet soon with the work in the programme of one of our chamber concerts!

Liebeslieder. Three pieces for viola and pianoforte. Op. 5. By E. KREUZ. (Edition No. 7,627; net, 2s. 6d.; or for violin and piano, No. 7,509, net, 2s. 6d.) London: Augener & Co.

EMIL KREUZ is a follower of noble models, and a striver after high ideals. This he proves as much by the three compositions now before us as by the songs which we reviewed on various occasions. A commonplace melody and a scanty accompaniment do not satisfy him, the one must be less obvious, and the other more opulent. These Love-Songs were originally written for viola and pianoforte, but have been arranged by the composer for violin and pianoforte. The arrangement is effective enough, but the peculiar tone-colour of the viola suits the character of the composition better than the violin. The love-laden *Allegro moderato*, *Andante*, quasi *poco Allegretto*, and *Allegro con spirito*, ought not to be overlooked by players of the instruments for which the *Liebeslieder* are written. We have not the slightest doubt that they will be appreciated by lovers of something better than futilities and vulgarities.

Sonata for two violins, and pianoforte accompaniment by HENRY PURCELL. Edited by GUSTAV JENSEN. (Edition No. 7,410; net, 1s.; or for two violins, piano, and violoncello, No. 7,410a, net, 1s. 6d.) London: Augener & Co.

GUSTAV JENSEN has thus far included in his collection of classical violin music of the seventeenth and eighteenth centuries nothing but what is in the highest degree interesting. The latest instalment, however, has for the English public a special interest. Henry Purcell's *Golden Sonata*, No. 9 of the twelve sonatas published in 1697, two years after the master's death, is a work of sterling value, and has justly received the name it bears, which, of course, was given to it not by the composer, but by some clear-seeing admirer or admirers. The sonata opens with a *Largo*, whereupon follow an *Andante*, a *Canzona* (a fugue), a *Grave*, and an *Allegro*. If Purcell had written nothing but this, it would have been enough to make us recognise in him a composer of the first order, and regret that such a genius should die so young. The editor has once more shown his great ability in successfully mastering a difficult task.

Trois Morceaux de Salon pour le violon, avec accompagnement de piano. Op. 93. Par IGNAZ LACHNER. London: Augener & Co.

IGNAZ LACHNER gives us as the second of his *Trois Morceaux de Salon* for violin and pianoforte a Tarantella.

It is a remarkably fresh and lively composition, which runs along with the untiring energy and agility characteristic of this dance. A *Poco più lento* in the middle of the piece forms a welcome contrast to the other parts, a period of comparative leisureliness, if not of rest. Neither violin nor pianoforte part offers any difficulties to the executant.

Haydn. Album Classique pour la Jeunesse. Par E. PAUER. (Edition No. 6,004; net, 3s.) London: Augener & Co.

THE works of hardly any other classic lend themselves so readily to the purposes of this series of Albums as those of Haydn. The absence of violent passion, abstruse thought, and of everything that is unwholesome, on the one hand, and the presence of child-like gaiety and simplicity on the other hand, make them most excellent matter for the enjoyment and education of the young. The Haydn Album has the same features as the Bach and Beethoven Albums which we reviewed last month. The volume opens with a brightly-written biography illustrated by pretty woodcuts, the latter extending from Haydn's early childhood to his death. The beautiful Austrian Hymn ("Gott erhalte Franz den Kaiser") is appropriately placed at the head of the musical contents of the Album, which consist of twenty-four two-hand pieces, and six for four hands. For this selection all kinds of works have been laid under contribution—symphonies, quartets, oratorios, &c. Here are some of the items: "An Iris" (song); *Largo* from the quartet, No. 36; Minuet from the symphony in c minor (Salomon set, No. 5), *Arietta con variazioni*; *Aria*, "With eagerness the Husbandman" (*The Seasons*); *Andante*, "The Clock movement," from the D major symphony (Salomon set, No. 11); *Vivace*, from the trio in c major; "Die zu späte Ankunft" (song); *Presto*, from the symphony in c major (Salomon set, No. 1); two marches, in c major and e minor, for wind instruments; *Aria*, "With verdure clad" (*The Creation*); *Andantino grazioso*, from the quartet, No. 16, &c. &c. It is superfluous to say that the editor and adapter has performed his duties in a masterly manner.

Quatre Pièces légères pour piano. Op. 9. Par E. DEL VALLE DE PAZ. (Edition No. 6,108; net, 1s.) London: Augener & Co.

THE *opus* number shows that this is an early work of Signor Del Valle de Paz. The character of the four compositions is described by the words, "Pièces légères." These "light pieces" are an *Air de Ballet* (*Allegretto con grazia*), a *Petite Valse*, a *Prélude*, and an *Allegretto grazioso*. The finest of the four pieces are the coquettish and nimble-paced *Petite Valse* (not so very *petite* after all), and the delicate and finely-felt *Allegretto grazioso*, which have all the composer's well-known gracefulness, daintiness, and exquisiteness. The *Air de Ballet*, though not wanting in gracefulness or daintiness, does not reach the degree of exquisiteness, the *distingué* character, of Signor Del Valle de Paz's best compositions. The *Prélude* is a dreamy improvisation which gains by prolonged acquaintance.

Air du Dauphin. Ancienne danse de la cour, pour piano. Par JOSEPH L. ROECKEL. (Edition No. 8,358; net, 1s.) London: Augener & Co.

A VERY taking, tuneful piece, with all the rhythmical and melodic properties for the attainment of popularity about it. Compositions of this kind do not stand in need of analysis and exegesis.

Heimathklänge. Mélodie pour piano. Op. 301. Par F. KIRCHNER. London: Augener & Co.

A PRETTY, thoroughly melodious piece, in the style of a *Tyrolienne*. As it is as easy as it is pleasing, a large number of pianists will be able to avail themselves of the *Heimathklänge* for their own delectation and that of others.

Six Characteristic Pieces for pianoforte duets. By H. HEALE. (Edition No. 8,556; net, 1s.) London: Augener & Co.

THIS is an easy, pleasing, and well-written series of pianoforte duets, and deserves to be widely used. The six characteristic pieces consist of a Minuet, Gavotte, Waltz, Scherzo, March, and Polonaise. We shall say nothing about our preferences for this or that piece, but leave players of these duets to follow their unprejudiced liking and discernment.

Progressive Sonatinas for pianoforte duet. Arranged, partly composed, and fingered by CORNELIUS GURLITT. London: Augener & Co.

WE have here three more sonatinas of this useful four-hand collection—in A minor by C. Reinecke, in F by E. Rohde, and in G by J. B. Wanhäl.

Deux Danses Polonaises pour piano. Par S. NOSKOWSKI. London: Augener & Co.

WE noticed these two pieces a short time back when brought out as a quarto volume. We have them before us now separately in full music size, and must say that their charm strikes us afresh on re-perusal.

Feuilles Volantes pour piano à deux mains. Par CORNELIUS GURLITT. London: Augener & Co.

THIS series, consisting of twelve pieces, was brought out some time ago with English fingering; it is now appearing in a new edition with Continental fingering, for which there seems to be a great demand.

Fünf Lieder aus Sevilla für vier Solostimmen und pianoforte zu vier Händen. Leipzig: Alfred Dörrfel.

THESE five Lieder are interesting works; the vocal part-writing is effective, and the piano parts will give the players plenty to do. But one thing must be said, there is not a trace of anything Spanish about them.

Musical Notes. An annual critical record of important musical events. By HERMANN KLEIN. Fourth year, January—December, 1889. London: Novello, Ewer, & Co.

WE have here a useful book of reference, giving a concise account of the most important musical events of the year. It has this time been supplemented with articles from the more important musical centres of the kingdom, thus adding considerably to its usefulness. One important feature of the book is that frequently, when new works have been produced, they are reviewed here at some length.

Magnificat, for solo voices, chorus, and orchestra. Op. 7. By EBENEZER PROUT. (Edition No. 9,149; net, 2s.; full score, No. 9,148, net, 7s. 6d.) London: Augener & Co.

MR. PROUT'S *Magnificat* is a work to which we wish to draw the attention of choral societies. The diatonic nature, the simplicity of style, and the frankness of expression, that distinguish it, bring this composition within the reach of societies that dare not attempt productions of a complicated texture. There are altogether eight

TRUE HEART.

SONG.

Words by
Henry Chard.

Music by
W. H. Squire.

Allegretto.

VOICE. *dim.*

PIANO. *f*

mf

Doubt not this heart you once so lov'd _____ Should harbour one un -

p

cresc.

lov - ing thought Of thine own dream though it so proved _____

mf

cresc.

f

A se - cret love so dear _____ A se - cret

dim. *ad lib.*

love so dear - ly bought so dear - ly bought.

p

As thou didst will that we should part, Deem

p

not my love for thee has died Oh! think more kind - ly

cresc. *f*

of the heart — That thou hast own'd to cast a -

cresc. *f*

side

ff *dim.*

The first system of the musical score. The vocal line (treble clef) begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment (grand staff) starts with a fortissimo (*ff*) dynamic, featuring a series of chords and moving lines. A *dim.* (diminuendo) marking appears over the piano part.

mf *p* *cresc.*

Should luck, by fate, thy con-science prick _____ And thy bright fu-ture

mf *p*

The second system of the musical score. The vocal line continues with the lyrics "Should luck, by fate, thy con-science prick _____ And thy bright fu-ture". The piano accompaniment features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

cloud-ed be Then lone and drea-ry love come back

The third system of the musical score. The vocal line continues with the lyrics "cloud-ed be Then lone and drea-ry love come back". The piano accompaniment features a fortissimo (*f*) dynamic.

dim. *p*

Then lone and drea-ry love come back _____ To this fond heart so true to thee

ad li-bi-tum

dim. *p* *mf*

The fourth system of the musical score. The vocal line continues with the lyrics "Then lone and drea-ry love come back _____ To this fond heart so true to thee". The piano accompaniment features a *dim.* (diminuendo) marking, followed by a piano (*p*) dynamic, and a mezzo-forte (*mf*) dynamic. The system concludes with the instruction *ad li-bi-tum*.

p cresc. e rit.
Then lone and drea - ry

mf
p.

pp
love come back To this fond heart so true to thee. To

L.H.
p

cresc.
this fond heart so true to thee.

f
f agitato

dim. *rall.*
pp

numbers in this *Magnificat*: No. 1, Chorus—"My Soul doth Magnify the Lord" (*Allegro maestoso*); No. 2, Air (soprano solo)—"For He hath regarded the lowliness of His handmaiden" (*Andante tranquillo*); No. 3, Double Chorus—"For He that is mighty hath magnified me" (*Andante maestoso*); No. 4, Air (tenor solo)—"And His mercy is on them" (*Larghetto*); No. 5, Chorus—"He hath shewed strength" (*Grave*); No. 6, Air (soprano)—"He hath filled the hungry with good things" (*Andantino*); No. 7, Duet—"He rememb'ring His mercy" (*Andante, un poco Allegretto*); and No. 8, Chorus—"Glory be to the Father" (*Allegro maestoso*). In conclusion, we recommend, then, to all choral societies this estimable work; the manliness of whose choruses and the melodious flow of whose solos, however, will, if once known, recommend it more effectively than our words. We have before us the vocal score, but the full score, and chorus parts, too, are published. As to the orchestra parts, they may be hired from the publishers.

The Magic Well. A Pastoral Cantata for treble voices, written by E. OXENFORD, music by FRANZ ABT. (Edition No. 9,033; net, 2s. 6d.) London: Augener & Co.

ABT's characteristics as a composer and his powers of pleasing are too well known to require description. It will be enough if we state that his inexhaustible source of light and catching melody, and the ease and naturalness of the whole music, are as striking in this as in any one of his works. After a short, sparkling instrumental introduction, comes a Chorus ("Awake from Slumber"), and then follow a Recitative ("Awake! the sun arrayed in robes of gold"), and an Air ("In the early morning"), sung by Janetta (mezzo-soprano), a Duet ("Where the scented violet grows"), sung by Felise and Cora (soprano and alto), a Choral Recitative ("Yonder, where the pine groves"), and a Chorus ("O'er the flower-bespeckled meadows"), another Choral Recitative ("Here at our feet"), a Ballad ("Sweet moss-grown well"), sung by Felise (soprano), a Recitative ("Sweet vision, rise"), sung by a contralto, and the *finale*, a Trio and Chorus ("I saw a land"). What we said above about the melodiousness, ease, and naturalness of Abt's musical productions, applies to the instrumental parts as well as to the vocal, and to the choruses as well as to the solos.

There is a Mystic Thread. A Song, with the accompaniment of the pianoforte and violoncello obbligato. By H. BEDFORD. London: Augener & Co.

AN appropriate vocal setting, with an accompanying pianoforte part and violoncello *obbligato*, of Lord Byron's words:—

"There is a mystic thread of life,
So dearly wreathed with mine alone,
That destiny's relentless knife,
At once must sever both or none."

The violoncello part is simple but effective, the vocal melody dignified and flowing.

The Little Fairy Queen. A Song, the words by BESSIE FIELDEN, the music by R. ORLANDO MORGAN. London: Augener & Co.

A VERY good song of its kind; neutral as regards characteristic expression, and not very original, but prettily melodious, and felicitously written. The words begin thus:—

"Mounted high above all others,
In the transformation scene,
Clothed in gaudy silks and satins,
Stands the little fairy queen."

Birmingham and Midland Musical Guild. Report and Proceedings. Sixth Session.

WE are glad to see from the publication before us that the Birmingham and Midland Musical Guild is still alive and active, but regret that its printed proceedings have dwindled down to twenty-three pages. Dr. Hubert Parry was chosen to deliver the Guild Lecture, but was not able to do so at the usual time. The most important paragraph of the annual report is this:—"The attendance at the meetings, of which eight were ordinary, one special, and one annual, shows the following summary: Smallest attendance of members, 14; largest, 39; total average, 20. The Socials have once more shown the most satisfactory results, and have proved instructive, inasmuch as an opportunity was afforded to members of the Guild of having their own compositions performed." Mr. John Heywood delivered a Presidential address, Mr. Charles Lunn read a paper on "Science and Art," and Mrs. Richardson dealt in a paper with "The Possibility of Forming a Guild School of Music." The Guild Chamber Concerts had to be discontinued for want of support.

Theory with Relation to the Practice of Technical Studies for the Pianoforte. By MAX BLUME. London and Edinburgh: Wood & Co.

THE title of this little book of 69 pages explains the author's object sufficiently. To review this treatise minutely would almost require more pages than it contains, and to praise or blame only a few details would be unfair. We shall therefore confine ourselves to saying that this booklet is, on the whole, a useful publication.

Evening with Chopin. Annotated programme by JOSEPH GILLOTT. Melbourne: Stillwell & Co.

THIS programme-book of an Evening with Chopin, in which some of Mr. Gillott's pupils were the performers, deserves to be mentioned here as one of the first of so elaborate a kind published in Melbourne. As to the contents, they do not call for any remarks, except perhaps these: the portrait and biographical notes are not new, and the interpretations not particularly light-giving.

RECEIVED FOR REVIEW.

FROM:—E. ASHDOWN: (*C. W. F. Crowther*), "1st Gavotte," Piano; (*A. C. Fault*), "Mazurka-Caprice," Piano; (*E. German*), "Suite," Piano; (*S. Heller*), "Esquisses Posthumes," "Trois Suites, Nos. 1, 2, 3," "Six Preludes," Piano; (*S. Jadasohn*), "The Easiest Pieces, Nos. 1 to 6," Piano; (*L. Köhler*), "Parallel-Studien, Books 1, 2," Piano; (*B. Smith*), "Chant des Sirènes," Piano; (*F. Spindler*), "Entends ma Prière,"—BREITKOPF & HÄRTel: (*J. Lanner*), "Walzer, Book 1," Piano.—CHURCH MISSIONARY HOUSE: (*L. Carrott*), "The Slayer Slain," "Life of Dr. Ludwig Krapf," Services of Song.—DUCCI & Co.: (*L. Albeniz*), "Compositions, Nos. 41, 45, 48, 54," Piano; (*A. Dvorák*), "Minuetto," Piano; (*G. Ingraham*), "Courtship," Song; (*A. Strelezki*), "When Twilight Comes," Song; (*A. H. West*), "Re traite Mauresque," Piano.—FORSYTH BROS.: (*H. Lichner*), "Bright Flowers, Nos. 1 to 6," "Dream of Beauty," "Happy Hours," "In the Meadows," "Joyous May," "Mountain Violets," "Springtime," Piano; (*F. N. Löhr*), "School Songs, 14 numbers," (*C. Louthian*), "Bourrée in c," "Danse de Ballet," Piano; (*G. Marsden*), "Auf Wiedersehen," Piano, "Romance," Oboe and Piano, "A Tar's Song," Piano; (*Max Mayer*), "Seven Pieces," Piano; (*A. Redhead*), "The Flower Pilgrims," Cantata; (*E. Rogers*), "Danse Antique," "Graceful Dance," "Little Song without Words," "Marche Petite," Piano; (*H. S. Rowley*), "Sempre Fedele," Piano; (*T. Sharples*), "Andante in g," "March in g," Organ; (*F. Spindler*), "Holiday Album, Nos. 1 to 6," Piano.—C. JEFFREYS: (*P. Cooke*), "Consolation Waltz," Piano.—LONDON MUSIC PUBLISHING CO.: (*C. Deacon*), "Dream Memories Waltz," Piano; (*L. Lennox*), "Dream Memories," "Sailing Home," Songs; (*P. M. Hewitt*), "Sweetheart," Song; (*H. Russell*), "Breaking Waves Valse," (*Dr. W. Spark*), "Organist's Quarterly Journal, Part LXXXV, Vol. II," Organ; (*J. Spawforth*), "Love's Story," Song.—MARRIOTT & WILLIAMS:

'Academy Album of Quartets and Part Songs, No. 14;" (K. Elston), "For dear love's sake," Song.—MUSICAL MILLION OFFICE: (S. E. Clark), "Memories."—NOVELLO & Co.: (E. E. Barron), "Wassail," 4-part Song; (R. Brown-Borthwick), "Children of the Heavenly King, and other New Hymn-Tunes;" (P. Cooke), "Diatonic and Chromatic Scales," Cello; (H. W. Diamond), "The Office of the Holy Eucharist;" (Sir R. P. Stewart), "Could I keep time from flying," 4-part Song; (E. A. Sutton), "Introits, Graduals, and Alleluias, Nos. 1, 2, 3, 4;" (H. T. Tiltman), "Te Deum laudamus."—M. PAGET: "All for thee," Song.—SCHOTT & Co.: (C. A. Trew), "Harmony Lessons."—N. SIMROCK: (A. Ashton), "Serenade," Piano duet.—J. SMITH & SONS: (J. H. Stammers), "A Norwegian Hymn," "Who is this so weak and helpless?" Sacred Song.—STEINGRÄBER: (Dr. H. Riemann), "Technical Studies for the Art of Polyphone Playing."—TREE & Co.: (F. Croft), "Silent Vows," Song.—J. WILLIAMS: "Six Lyrical Sketches," Piano.—WEEKES & Co.: (A. N. Wright), "Sonata in C," Piano.—WILLCOCKS & Co.: (M. M. Buchanan), "Once lived an aged monarch," Song.

OUR MUSIC PAGES.

THIS month's Music Pages contain a composition by W. H. Squire. "True Heart," is a genuine song, which, whilst giving full and free scope to melody, yet does not starve the accompaniment. Performers and hearers will be agreeably impressed by the fervid feeling that breathes through these pleasing sequences and concords of sounds.

CONCERTS.

By J. B. K.

CRYSTAL PALACE SATURDAY CONCERTS.

THE novelties brought out since our last notice were of mixed interest. The most important of them in point of dimensions was the cantata, *Bonny Kilmeny*, Op. 2, by Hamish MacCunn. The admirers of the works of this talented young Scotchman (who, by the way, seems to be a special favourite with Herr August Manns), such as, for example, the bright and excellently scored concert overture, "Land of the Mountain and the Flood," which was repeated at the same concert, must have felt disappointment at the cantata, which for monotony and uniform dullness it would be difficult to match; and although the subject-matter of the text is not particularly stirring, it might have suggested greater variety in its musical treatment. The solo parts were filled by Miss Agnes Larkcom, soprano, Edward Lloyd, tenor, and Norman Salmond, bass. Nor was the first production at these concerts of yet another native work—Edward German's overture to *Richard III.*—however gratifying on patriotic grounds, equally satisfactory in an artistic sense, for, although cleverly written, its themes scarcely rise above the ordinary level, and, moreover, the piece was frequently heard at its proper place, the Globe Theatre, at the memorable revival of Shakespeare's tragedy by that interesting American actor, Richard Mansfield.

A. Dvůřák's "Notturmo," for string orchestra, Op. 40, which for the first half produces the impression of a polyphonic accompaniment without the solo part, with some melodious development towards the end, will not enhance the composer's fame. On the other hand, Saint-Saëns' "Jota Aragonese" showed what variety and charm a master of his art can produce with a few simple dance tunes (North Spanish), and the "Marche Militaire Française" from his "Suite Algérienne," Op. 60, is, like the brilliant Russian composer Peter Tchaikowski's "Capriccio Italien," a splendidly scored and characteristically spirited piece of music. Brahms' magnificent Double Concerto, Op. 102, was, although sufficiently familiar to London amateurs, also given, like the above-named pieces, for the first time at these concerts, with Joseph Joachim violin, and Ernest Gillet violoncello solo.

The seldom-heard pieces included Mozart's imposing "Idomeneo" overture (composed 1781), with Carl Reinecke's clever ending for concert use, and Hector Berlioz's "Carnaval

Romain," unquestionably one of the Frenchman's most tuneful inspirations, being taken from his opera, *Benvenuto Cellini*, which has lately achieved considerable success on several German stages. (When will London make the *amende honorable* for its failure under Michael Costa in 1843?)

Among the familiar items, Schumann's noble Symphony No. 2 in C, received, like Schumann's works in general at these concerts, a particularly fine rendering under the *bâton* of Herr Manns, one of the great romanticist's earliest and most devoted champions.

In addition to the artists already mentioned, the charming Norwegian pianist, Madame Agathe Backer-Grøndahl (whose pianoforte recital we "notice") played Edvard Grieg's beautiful Pianoforte Concerto, Op. 16, in A minor (originally introduced here by E. Dannreuther), in a manner which could scarcely have been surpassed by the composer himself—the highest praise possible; and the violinist, Lady Hallé (Frau Néruda), who was for once not in her best "form," gave once more Spohr's hackneyed "Scena Cantante."

The vocalists who appeared besides those previously referred to, were the well-known American soprano, Miss Alice Whitacre, the tenor, or rather tenorino, Mr. Braxton Smith, and another American soprano, a *débutante*, Miss Lucile Hill, who proved herself the possessor of a bright voice and fluent execution, besides an attractive presence, in the waltz from Gounod's *Roméo et Juliette*, although less successful in her first piece, "Hear ye, Israel," from Mendelssohn's *Elijah*, possibly through nervousness on so trying an occasion. Further notice stands adjourned for our next.

ROYAL COLLEGE OF MUSIC.

THE spirit of progress and eclecticism which distinguishes this institution, was strikingly illustrated by the programme of a recent orchestral concert, presenting contrasts in the selection of the pieces as wide apart as north and south—Mozart and Délibes! Rossini and Wagner!

A neat and spirited execution of Mozart's lovely Symphony in E flat, most enjoyable in this quasi *à la camera* performance—i.e., by a competent little band in a small room—was followed by the excellent *a capella* singing of an uninteresting four-part song by H. Smart, and a difficult madrigal by J. Stafford Smith. Schumann's works of this class would, amongst many others, offer a more grateful task. It was a pleasure to hear the 'celli attack the introductory "Leidens" motif (motif of "Suffering") in the prelude and death-scene from Wagner's *Tristan und Isolde*, which was, barring some little haziness in the middle, notwithstanding its extreme difficulty, carried, with youthful fire and pluck, to a triumphant close. X. Schwarwenka's Pianoforte Concerto in B flat minor, Op. 32, brilliant in the pianoforte part, and capably executed by Miss Annie Grimson, was followed by Rossini's "Ah! quel giorno." Miss Ruth Elvidge gave evidence of much hard work, but such music, to be rendered endurable at all, requires a melodious voice. Délibes' "Ballet de Sylvia," brilliant with the sparkle of French *esprit*, concluded this enjoyable concert, a large share of its marked success being undoubtedly due to the indefatigable conductor, Professor C. Villiers Stanford.

WIND INSTRUMENT CHAMBER-MUSIC SOCIETY.

A STEP in the right direction, conducive to needful variety of tone-colour, as well as to enlargement of *répertoire*, has been taken by this excellent institution in including pieces for "strings" and "wind" in addition to those for "wind" only, with or without pianoforte. Thus the first concert of this, the second season, given at the Royal Academy of Music, opened with Beethoven's Sextet in E flat for 2 Clarinets, 2 Horns, 2 Bassoons, classed even by the Beethoven worshipper *par excellence*, W. de Lenz, as "a feeble production of purely historic interest," written, notwithstanding its "Op. 71," probably in the nineties, the desirable contrast above referred to being presented by Spohr's Septet in A minor, Op. 147, for Piano, Violin, Violoncello, Flute, Clarinet, Horn, and Bassoon, which, notwithstanding some trivial matter, with not a little of the composer's usual mannerism, and a "brilliance" of happily bygone days in the pianoforte part, yet on the whole remains a work of considerable beauty and interest. The revival of this composition

alone suffices to affirm the *raison d'être* of the W. I. C. M. Society. A hearing of an Octet in B flat, Op. 156, for Flute, Oboe, 2 Clarinets, 2 Horns, 2 Bassoons, given probably as a graceful tribute to the memory of the lately-deceased composer—a work remarkable for technical skill, but the reverse of emotional in its subject-matter and harmonic treatment—made it clear that Franz Lachner and Richard Wagner could not get on very well together as joint kapellmeister at Munich.

These pieces were ably executed by Vivian (flute), Malsch (oboe), G. A. Clinton and Jas. Clinton (clarinets), Borsdorf and Busby (horns), Thomas Wotton and E. F. James (bassoons), Müller (violin), Herner (violinello), and Septimus Webbe (piano).

Miss Agnes Larkcom gave Liszt's pretty "Comment disaient-ils" with good expression, but her "apology" for a shake in Handel's "Sweet Bird" presented a painful contrast to the *trilles* of Mr. Vivian's flute obligato.

A prize of twenty guineas offered by the Society for the best "wind" quintet was awarded to Mr. Charles Wood, amongst about thirty competitors. The work will be introduced at the third concert on the 25th of April next.

MR. AND MADAME DE PACHMANN'S FAREWELL CONCERTS.

THE concert given by these well-known pianists at St. James's Hall previous to their departure for America again exhibited the lady performer's remarkable digital facility and artistic intelligence, excelling more in delicacy and grace than in energy and depth. By way of example, her rendering of Schubert's great Sonata, Op. 78, in C, which, indeed, it seems almost impossible to surpass, was superior to that of Mendelssohn's "Variations Sérieuses," Op. 54, whilst her husband once more held his audience spell-bound by exquisite refinement, passion without noise, and a technical virtuosity *à toute épreuve*. The concert derived additional attractiveness from the introduction of many novelties or seldom-heard pieces, such as Mendelssohn's Fantaisie in F sharp minor, Op. 28, and Schumann's Romanze, Op. 32, included also in Op. 51 as a song (Mr. de Pachmann), Liszt's Galop, "Boulhakow" (Madame de Pachmann), Beethoven's Fugue in D, Op. 137, a small curiozum composed in 1817 for strings, and played, probably for the first time in London, as a pianoforte duet; and, probably another "first time," a piquant and ingeniously worked out Scherzo, Op. 87, for two pianofortes by Saint-Saëns; and yet another—Henselt's favourite "Si oiseau j'étais," arranged for ditto—a rather strong bird—possibly an ostrich,—as the carrier of Love's Message in this four-handed adaptation). Nor must a rendering of Schumann's Variations, Op. 46, likewise for two pianos, never heard before with such dynamic perfection, remain unnoticed.

A second *matinée* was reserved exclusively for the performance of Chopin's music by Mr. de Pachmann, of which the Polish artist is, if not the ONLY rightful exponent, as is constantly reiterated by some contemporaries (since such pianists as Clara Schumann, Von Bülow, A. Rubinstein, and others may be allowed to know something about Chopin), at all events one of the foremost interpreters. Two unusually fine "Broadwoods" were used.

THE BACH CHOIR.

THE first concert of the season of this artistic enterprise (founded in 1876 by Herr Otto Goldschmidt and his wife, the late "Jenny Lind") was at least equal in interest to any of its thirty-one predecessors. The works, exclusively by Bach, produced on the occasion under notice were: The Easter Cantata, *Christ lag in Todesbanden* (words by Luther) being the earliest—composed probably about 1724—and unhappily only remaining specimen of a set of five. This fine work consists of a series of seven variations, admirably contrasted, although all in E minor, upon one of the most ancient chorales extant, for chorus, strings, cornetto, and three trombones, which play a prominent part in the orchestral accompaniment.

A work even superior in interest and of still larger dimensions, the Cantata framed upon the Chorale, "Wachet auf" (adopted also in Mendelssohn's *St. Paul*), written (in 1731 in the opinion of some, in 1742 according to others) for solo voices,

chorus, and small orchestra, and in which Haydn-esque simplicity and tunefulness alternate with grandeur of style, was repeated (first performance in England, by the Bach Choir, in March, 1889), the vocal soli, which demand more than mere vocalists for an adequate rendering, being most efficiently given by Miss Liza Lehmann (soprano), Mr. Branscombe (tenor), and Mr. Plunket Greene (bass). The choral singing, under the zealous direction of Dr. C. Villiers Stanford, conductor of the Society, showed marked improvement in attack, intonation, and light and shade, and the entire performance given, moreover with the original German words throughout, was one which musical London has reason to be proud of. This refers also to the florid unaccompanied eight-part Motet, "Der Geist hilft," composed in 1729 for the funeral of the Leipzig rector, Ernesti, but by no means funereal in character, in the key of B flat.

Considerable attraction was also supplied by the appearance of Joseph Joachim, who again asserted his position as the great Bach player *par excellence*, selecting the unaccompanied Violin Sonata in C for his solo, a truly marvellous achievement notwithstanding some occasional "scratchiness" in the almost superhumanly difficult first movement. The distinguished virtuoso was joined by his clever ex-pupil, Herr Richard Gompertz, in an excellent rendering of the familiar D minor concerto for two violins and orchestra.

A word of recognition is also due to MM. Lebon and Smith, *oboi d'amore* in an air from the *Passion according to St. Matthew*, expressively delivered by Miss Liza Lehmann, and to Mr. Frederic Cliffe, who executed the important organ part with conspicuous merit.

AGATHE BACKER-GRÖNDAHL'S PIANOFORTE RECITAL.

MADAME BACKER-GRÖNDAHL, who had successively conquered London and Paris as a pianist last year, once more charmed her audience by those rare gifts which constitute the distinction between the mere virtuoso and the genuine artist, at her Pianoforte Recital, when she proved herself no less in sympathy with the Polish Chopin by an exquisite rendering of his Nocturne in C minor and Ballade in A flat, than with her own countryman, the "Chopin of the North," Edvard Grieg, whose fanciful "An den Frühling," somewhat mild "Erotik," and the popular "Norwegische Brautzug" delightfully given, were among the chief features of the concert. "Fantail, a wild and furious national dance movement" of striking originality by Ole Olsen had to be repeated. Some specimens from the *beneficiaire's* own beautiful "Suite," Op. 20, and "Auswahl beliebtester Compositionen für Piano" (Edition Warmuth), which are well worth extended notice, likewise produced an excellent impression. So did some of her songs, expressively sung by the favourite mezzo-soprano, Mlle. Janson, which would have been even more fully appreciated by the majority of the listeners if provided with a translation of the original Scandinavian text into a more familiar tongue. Another important item was Mozart's Fantasia in C minor, arranged by Grieg for two pianos, and played by the concert-giver and Frau Alma Haas. Although far from sharing the pedantic objection to arrangements *per se*, we must own that this metamorphosis of the original, even from the pen of so consummate a master, introducing much matter foreign both to the composer's intentions and to the character of this great work, is an achievement of more than doubtful expediency—a very different thing, *p.e.*, from Liszt's treatment of Weber's somewhat weak and old-fashioned Polonaise in E —.

It is gratifying to state, that for once Steinway Hall proved too small at a high-class concert, extra rows of stalls having to be provided for an overflowing audience during the performance. Two magnificent "Steinway" grands were used.

PHILHARMONIC SOCIETY.

THE directors of this time-honoured institution, who succeeded a couple of years ago in inaugurating a new era of success by the introduction of new or unfamiliar foreign works, generally under the respective composers' own conductorship, are wisely pursuing the same progressist policy this season. The first concert of the (78th) year brought forward a Fantaisie for Piano and

Orchestra for the first time in England, by Charles M. Widor, and although not one of the eminent French composer's best works, it yet contains sufficient of alternate elegance and weird fancy (although bordering at times upon the *bizarre* and wildly fantastic) to make it an acceptable addition to the limited stock of this class of pieces, especially when so well played in the piano-forte part as it was on this occasion by Mr. Philipp, brought over from Paris by the composer, who conducted his own work. In strong contrast to this was an Orchestral Suite compiled from the Belgian composer Grétry's ballet-héroïque, "*Céphale et Procris*," written in 1773 and 1777, which, although historically interesting, could, with the exception of a few quaint and piquant passages, but sound tame and insipid in its old-fashioned simplicity to ears trained to the richly-coloured ballet music by Rossini, Meyerbeer, Gounod, &c.

The eminent Flemish basso, M. Blauwaert, who had already won distinction in P. Benoit's magnificent cantata *Lucifer* at the Royal Albert Hall, should have afforded us the rare opportunity of hearing some of his own country's remarkable music in place of the dry and difficult air, likewise produced for the first time in London, with French words, from J. S. Bach's secular cantata, *Der Streit zwischen Phöbus und Pan*, composed at Leipzig in 1731. The celebrated vocalist's sonorous voice and exquisite pathos, combined with an excellent pronunciation of the original German text, were, however, admirably displayed in "*Wotan's Abschied*" from Wagner's *Walküre*.

Weber's "*Ruler of the Spirits*," Dr. A. C. Mackenzie's "*Twelfth Night*" overture—repeatedly commented upon in these columns, and conducted by the composer in person—and Mendelssohn's Scotch Symphony, completed the programme. The *bâton* was, with the two exceptions named, held by Mr. Frederic H. Cowen. Notice of the second concert is reserved.

MONDAY AND SATURDAY POPULAR CONCERTS.

AMATEURS of conservative tastes must have been highly gratified with the *menu* provided for them at these concerts, since, as far as instrumental music, both concerted and solo, is concerned, with one single exception only, well-known works were heard. And since it can serve no practical purpose to state whether, *p. e.* Beethoven's Quartet No. 1, 2, or 3 from Op. 59, or Brahms's 1st or 2nd Sextet were given, it will suffice to express regret that in the case of the above-mentioned novelty a better specimen of modern music than Sgambati's pretentious and wearisome Piano-forte Quintet in *B* flat, Op. 5—without a trace, except in the fairly interesting slow movement, of the proverbial Italian melodiousness—had not been chosen. No wonder that the *habitus* of these concerts, being "*bored*" with such music, prefer to fall back upon familiar programmes.

Joseph Joachim and Lady Hallé (Néruda)—the two foremost representatives of the essentially masculine and exquisitely feminine style of violin playing—were again the leaders of the strings, with the familiar names of Louis Ries as second violin, Straus and Gibson violas, Piatti, Howell, and Whitehouse violoncelli.

Grateful variety was on the other hand displayed in the pianistic department by the successive appearance of Mesdames de Pachmann, Fanny Davies, Janotha, Geisler-Schubert, Backer-Gründahl, a goodly show of "*petticoat*" pianists, to charm the eye as well as the ear, against one tail-coated artist, M. de Greef, from Brussels.

In the vocal section special mention is due to a *débutante*, Madame de Swiatlowsky of the Moscow Opera, who achieved marked success by her highly expressive interpretation of a number of songs, most varied in character, by Händel, Brahms, Massenet, Tschaiowsky, and Dargomijsky, in no less than four different languages. The others, mostly well-known vocalists, were Mesdames Henschel, Liza Lehmann, Bertha Moore, MM. Reginald Groome, Hirwen Jones, and Thorndike, with Fräulein Olga Néruda (in Bach's concerto in *D* minor for two violins), Miss Mary Carmichael, MM. Frantzen and Romili, as piano-forte accompanists.

SYLLABUS of a course of four lectures on "*The early developments of the forms of instrumental music*," de-

livered by Frederick Niecks, at the Royal Institution of Great Britain:—

LECTURE I.—THURSDAY, MARCH 6th, 1890.

Instrumental music before the seventeenth century:—Introductory remarks on instrumental music generally.—The earliest instrumental music transmitted to us.—The earliest printed instrumental music.—Different classes of instrumental music.—The style of the early instrumental music.—Form in music.—The instrumental forms employed in the sixteenth century.

Musical illustrations on bowed instruments and the piano-forte:—

1. (a) "*Ascensus simplex*" from Conrad Paumann's *Fundamentum Organisandi* (1452).—(b) The melody "*Der summer*," No. 41, from the Lochheimer Song Book.—(c) The same melody, with a florid discant, from the *Fundamentum Organisandi*.—(d) Another secular song arranged for the organ, with a more florid discant, by Georg von Puteheim.—(e) A *Præambulum* by an anonymous composer. The last two pieces are of nearly the same time as Paumann's work, and form part of the same manuscript.
2. Calata de Strambotti from Joan Ambrosio Dalza's *Tabulatura de Lauto* (1508).
3. "*Pete quid vis*" from Arnold Schlick's *Tabulatur etlicher lobgesang und liden uff die orgeln und lauten* (1512).
4. *Procumbala* [*sic*] in ut manualier from Kleber's Organ Book (about 1520).
5. Basse Dance, with its Tourdion, from a collection of dances published in 1530 by the French printer, Pierre Attaignant.
6. Fuga for four Geigen (viols) from Hans Gerle's *Musica Teusch* (1532).
7. A three-part Ricercare by Adrian Willaert, published about the middle of the sixteenth century.
8. Ronde, Saltarelle, and Allemande from a collection of dances published by Tielman Susato, at Antwerp, in 1551.
9. An Allemande of the year 1575 from the elder André Danican Philidor's manuscript collection in the library of the Paris Conservatoire.

LECTURE II.—THURSDAY, MARCH 13th, 1890.

Instrumental music unconnected with the drama, chiefly in the seventeenth century:—The Toccata, Canzone, Fantasia, Ricercare, Partita, Sonata, and Concerto, from the two Gabriellis to Corelli.

Musical illustrations:—

1. Eight-part Canzona by Giovanni Gabrieli (1597).
2. Fragments from a Sonata by Gio. Battista Fontana (about 1630), and from two Canzone a tre by Tarquinio Merula (about 1639).
3. Sonata for two violins, viola, and Bass, by Massimiliano Neri (1651).
4. A motive from a Sonata by Giovanni Legrenzi (1655).
5. La Rosetta. A Sonata for two violins and bass by Gio. Legrenzi (1671).
6. Sonata con tre istrumenti con il basso continuo. Op. 1. By Giuseppe Torelli (1686).
7. Some parts of a Church and a Chamber Sonata (*sonata da chiesa* and *sonata da camera*) for violin and thorough-bass, Op. 5. Nos. 1 and 9, by Arcangelo Corelli (1700).

LECTURE III.—THURSDAY, MARCH 20th, 1890.

Instrumental music in connection with the drama (*i.e.* opera and oratorio), with special reference to the Overture, chiefly in the seventeenth century:—Baltazarini, Cavaliere, Peri, Caccini, Monteverde, Cavalli, Cesti, Scarlatti, and Lully.

Musical illustrations:—

1. "*Le son du premier ballet*," in five parts, from Baltasar Bejoyeux's (Baltazarini) *Ballet comique de la Roynie* (1581).
2. Ritornelli and Symphonies from Jacopo Peri's *Euridice* (1600), Monteverde's *Orfeo* (1607), Marc' Antonio Cesti's *La Dori* (1663).
3. (a) The introductory Toccata of Monteverde's *Orfeo* (1607).—(b) Sinfonia per introduzione del Prologo of Stefano Landi's *San' Alessio* (1634).—(c) Introductory Sinfonia of Francesco Cavalli's *Giason* (1649).—(d) Overture to Jean Baptiste Lully's *Armide* (1686).—(e) Introductory Sinfonia of Alessandro Scarlatti's *La Rosaura* (about 1690).

LECTURE IV.—THURSDAY, MARCH 27th, 1890.

English instrumental music at home and abroad:—Byrd, Bull, Tye, Morley, Anthony Holborne, and other early composers; Michael East, Jenkins, Lock, Purcell, and other later composers.

Musical illustrations:—

1. Fragment of an In Nomine.
2. Fantasia in two parts, *La Caccia*, by Thomas Morley (1595).
3. Some numbers from Anthony Holborne's "Pavans, Galliards, Almains, and other short Aires, both grave and light, in five parts, for viols, violins, or other musically wind instruments" (1599).
4. Fantasia in three parts for viols, by Orlando Gibbons (1610).
5. One of Michael East's "Fancies of three parts, for two treble viols and a bass viol" (1638).
6. Fancy, in three parts, for viols, by John Jenkins (from a manuscript in the British Museum).
7. The five Bell Consorte, by John Jenkins.
8. Two pieces from Matthew Lock's Instrumental Music to the *Tempest* (1670).
9. Henry Purcell's Golden Sonata for two violins, violoncello, and thorough-bass (1697).

Musical Notes.

AFTER a postponement on account of the unfinished state of the costumes, the *première* of Saint-Saëns' *Ascanio* came off at the Opéra on the 21st of March. We hear of the cleverness of the music, the obscurity of the libretto, and a *mise en scène* the reverse of brilliant, but full information is not yet available. In fact, it will be best to let opinion mature before drawing conclusions from reports and criticisms. One curious circumstance in connection with the event is the mystery in which the whereabouts of the composer are enveloped. Is he in Tenerife, in Paris, or is he dead and buried?

The libretto of *Dante* has been read by the author (Édouard Blau) to the prospective interpreters at the Opéra-Comique, and the music has been played to them on the piano by the composer (Benjamin Godard). The distribution of the principal parts, too, has been settled: Béatrice, Mlle. Simonnet; Gemma, Mlle. Nardi; Un écolier, Mlle. Lyven; Dante Alighieri, M. Gibert; Simeone Bardi, Lhérie; and L'Ombre de Virgile, Taskin. Thus the affair is seriously begun. Let us hope that the study of the work may not last too long, and that the outcome of the study be worth the trouble.

TWO new works have been produced at the Menus-Plaisirs and Folies-Dramatiques. At the former house: *Le Fétiche*, the words by Paul Ferrier and Charles Clairville, the music by Victor Roger; at the latter: *L'Œuf rouge*, the words by Busnach and Vanloo, the music by Edmond Audran. Both were successful.

HANS VON BÜLOW has much to answer for. *Tours de force* such as we are going to record seem to be at the present day the chief ambition of pianists. Mme. Jaëll, who not so very long ago gave a series of recitals in which she played all the pianoforte works of Schumann, lately got up a concert in Paris at which she brought to a hearing all the pianoforte concertos of Saint-Saëns—that is to say, four.

THE young pianist Léon Delafosse—he is only sixteen years old—played the other day at a concert of his own (in Paris) Mozart's B flat major concerto, Mendelssohn's G minor concerto, and a number of pieces for the pianoforte alone, so well, that a critic calls him an accomplished virtuoso, and ranks him with the first French pianists.

SAINT-SAËNS' opera *Samson et Dalila*, which was written in 1871, and produced at Weimar in 1877, but had not yet been heard in France, was on the 3rd of March produced at the Théâtre des Arts of Rouen. This is one of a certain number of neglected and unknown French works which the director of the theatre in question has bound himself to produce. "At the end of this brilliant evening," writes a critic in the *Ménestrel*, "I thought of a saying of Mozart's; 'I have written *Don Giovanni* for

myself and two of my friends.' M. Saint-Saëns might almost say as much of *Samson et Dalila*. He obtained the libretto not from a professional librettist, but from a simple amateur. In setting it to music, he broke through almost all the rules that were observed—especially twenty years ago—in the making of an opera. With this liberty of mind, he wrote incontestably his most remarkable dramatic work, the one which, though exiled from Paris, contains the greatest number of well-known fragments, appreciated by all and even popular."

THE Brussels Monnaie has now at last included Ambroise Thomas's *Un Songe d'une nuit d'été* in its repertory. The first performance got a good reception.

FOR the Bayreuth performances in 1891 the following works are in contemplation: *Tannhäuser*, *Meistersinger*, *Tristan und Isolde*, and *Parsifal*; for those in 1892: *Lohengrin* in addition to the music-dramas already named; and for those in 1893: the tetralogy *Der Ring des Nibelung*. Herr Kniese has been travelling through Germany in search of suitable interpreters of *Tannhäuser* and the stage scenery is to reproduce faithfully the actual places.

THE representations of the *Passion Play* at Ober-Ammergau will begin on the 26th of May.

BERLIN will have again a spring season of Italian opera, Gardini being the *impresario*, and among his artists Signorina Franceschina Prevosti, Cavaliere Benedetto Lucignani, Signor Scipione Terzi, Signor Gaetano Roveri, and Giuseppe Pomè (the conductor).

THE most important musical event of last month in Berlin was, no doubt, the first performance of a church-oratorio by Albert Becker. It took place in the Garnison-kirche on March 7th, and the occasion was a solemnity in memory of the late emperors William I. and Frederick III. We are told that this work is distinguished by creative power and contrapuntal art. The whole congregation takes part in the singing of four chorales. The soloists were Fräulein Leisinger, Frau Joachim, Herr Heinrich Ernst, and Herr Betz. We may also notice the first performance by the Cäcilienverein, under Professor Holländer's direction, of a new work by Georg Schumann. It is a cantata for soli, chorus, and orchestra, entitled *Amor und Psyche*.

HANS VON BÜLOW left Bremerhaven for America on the 12th of March, with the intention of giving his first concert at Boston on the 24th.

THE Spanish lady pianist, Teresa Carreño, is making a triumphal progress through Germany; after delighting the Berliners, she inspired musical Dresden and Cologne with enthusiasm.

FRIEDRICH GERNSHEIM, the director of the Rotterdam conservatory, has been appointed conductor of Stern's Choral Society in Berlin, and J. Butts, of Elberfeld, has been appointed municipal music-director at Düsseldorf, in succession to Julius Tausch, who retires with a pension.

THE French composer Chabrier has the good luck of having two of his operas performed in Germany: *Der König wider Willen* (*Le Roi malgré lui*) at Carlsruhe, and *Gwendoline* at Leipzig. The former seems to have been a decided success, giving especially pleasure in the lyrical parts.

E. LINDNER's opera *Der Meisterdieb* was performed and well received at Breslau.

AT the Bohemian National Theatre at Prague a very interesting new work has been produced, a melodrama in four acts, *Pelops' Courtship*, the words of which are by Jaroslav Vrchlicky, and the music by Zdenko Fibich. The German Theatre produced lately Lalo's *Roy d'Ys*, and will yet produce before the end of the season Rubinstein's opera *Die Kinder der Haide*.

ALFREDO CATALANI scored a great success with his opera *Loreley* at Turin (Regio Theatre) on the 16th of February, whilst Tomaso Benvenuto had to deplore a lamentable failure with his *Beatrice di Svevia*, which took place at Venice on February 21. The work had to be withdrawn after the first performance. The atrociously bad interpretation and the ridiculous libretto may have chiefly brought about the result.

A SOCIETY of amateurs of Liège gave, in the Walloon dialect, a performance of an *opera buffa* of the last century—*Le Vojège di Chaudfontaine*, by Jean Noël Hamal, a canon of the Liège cathedral. The music, which is in the *buffo* style of the Neapolitan school, pleased the audience very much.

GOUNOD has agreed to write a grand opera for America and on an American libretto, the action of which will be laid either in Mexico or the Western States. It is to be produced during the Exhibition of 1892, under the conductorship of the composer. The *New York Herald* is the authority for this piece of news, which, however, is very difficult to believe. And for the sake of the composer one wishes it to be without foundation.

At the last meeting of the Musical Association (March 3), Frederick Niecks read an historical paper on "The Flat, Sharp, and Natural."

In the last great Cologne Gürzenich's Concert, Mr. Max Pauer's performance of Liszt's concerto in E flat proved a regular triumph. The young artist was called not less than four times, and baskets of flowers were handed to him. As his success in Breslau on February 27th was such a decided one, he was invited to give a concert of his own on the 26th of March, a committee guaranteeing the receipts of the undertaking.

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The above work, by Mr. Ebenezer Prout, will appear on the 14th of April. We give Mr. Prout's Preface *in extenso*—

The present volume is the partial fulfilment of the promise made in the preface to *Harmony: Its Theory and Practice*, to follow that work by a treatise on practical composition. The author's first intention was to write a book on this subject, as a companion to his *Harmony*; but as soon as he began to think the matter seriously over, it became apparent that it was quite impossible, within the limits of a single volume, to treat so extensive a subject except in the most superficial manner. Holding firmly to the opinion that whatever is worth doing at all is worth doing thoroughly, he thereupon modified and enlarged his original plan, and resolved (should life and health be spared) to prepare a complete series of treatises on composition, which should embrace all the different branches of that art. Naturally, the first volume to follow *Harmony* was "Counterpoint."

Before referring to the plan and special features of the present work, it will not be out of place to set forth some considerations showing why the study of Strict Counterpoint should form an essential part of the training of every one who aspires to be a thorough musician. This is the more necessary, as there is a certain school of theorists at the present day who disparage it, ignore it entirely, and even oppose it vigorously. Their chief argument is, that the study of Strict Counterpoint is a mere waste of time, because the restrictions imposed by it are never enforced in practical composition. The fallacy underlying this argument is, that it confounds the means with the end. If Strict Counterpoint were studied for its own sake, the objection would have force; but this is not the case. This branch of study is the preliminary technical work for actual composition, just as Herz's or Plaidy's are the preliminary technical exercises for pianoforte playing; and to commence at once with "Free Part-Writing" before learning to write in the strict style is as absurd and unprofitable as it would be for a pianist to begin to study Mozart's or Beethoven's sonatas before he had practised any scales or five-fingered exercises; we may add that the result would, in most cases, be equally unsatisfactory. A revolt against all technical exercises whatever would be just as reasonable as the outcry against Strict Counterpoint.

The special advantages to be derived from this study are twofold. In the first place, the student learns how to make his parts flow smoothly and melodiously; and, secondly, he acquires the instinct for correct harmonic progression. The fact that he has but a limited number of notes at his disposal (chromatic notes being excluded) really facilitates his task, by familiarising him in the first instance with the use of the most important notes and chords of a key; while the prohibition of second inversions, and of all essential discords, further simplifies his work, because he is allowed only to use those harmonies in a key which have no fixed progression; and these are the very chords which he does not know how to treat. Any book on *Harmony* will teach him how to follow a second inversion, or a discord; nothing but Strict Counterpoint will enable him to acquire the instinct for the best progressions of triads and their first inversions. Besides this, the value of the strict mental discipline involved in working with limited resources cannot be over-estimated. One of the strongest arguments in favour of this study is the fact that no composer has ever attained the highest eminence without first submitting himself to its restraints.

It should nevertheless be added that, in the author's opinion, the study of Strict Counterpoint, like that of *Harmony*, needs a certain amount of modification, to bring it more into conformity with the musical thought of the present day. At the time when the science was developed, *tonality*, as we now understand the term, can hardly be said to have existed. The old ecclesiastical modes had an importance in the music of that day which they no longer possess; and many of the finest of the old Church melodies, and even of the chorals of the Reformation, are constructed on scales now obsolete. Many of the subjects treated in the works of Fux and Marpurg, nay even in those of Cherubini and Albrechtsberger, being written in these old modes, are in no "key," in the modern sense of that word. But the study of the old modes, however interesting to the musical historian or antiquarian, is of little or no practical value to the student of composition. It therefore becomes expedient, not to say necessary, if counterpoint is to be of real use to the student, to make it conform strictly to the requirements of modern tonality. To the late Sir George Macfarren is due the credit of being the first to recognise this important fact: unfortunately his treatise on Counterpoint, excellent as it is in this respect, contains so many of its writer's peculiar ideas, and prohibits so much that other theorists allow, that the beginner who studies the subject under its guidance is hampered and harassed by needless restrictions, until really musical writing becomes all but impossible, and his exercises sink to the level of mere mathematical problems. All honour, nevertheless, to Macfarren for first enforcing the principle that modern tonality should be the basis of Strict Counterpoint.

In the present volume the author insists first and foremost on a clearly defined tonality; but, so long as this be preserved, he would allow far more liberty in the matter of melodic progression than was permitted by the older theorists. Will any one maintain at the present day that any valid reason can be given for the prohibition, for example, of the major sixth, or even of the diminished seventh, in melody, if properly treated? Surely the real benefit of the study of Counterpoint may be obtained without hampering ourselves by restrictions enforced when music was, so to speak, in its infancy!

We have here, apparently, used the very argument employed by the opponents of Strict Counterpoint, who will doubtless endeavour to turn it against us by saying, "Very good, we heartily endorse your view; then why confine the student for his harmonies to triads and first inversions?" The answer is that the cases are not parallel; because no possible good is obtained by excluding such intervals as we have named, while the restriction of the harmony to triads and first inversions is of the utmost benefit. We said above that the progressions of second inversions and discords were fixed by rules; what the student wants to learn is, how to use those chords of which the progression is not fixed: and this he will best learn if he have no other chords in use. With a view of assisting him in this most important matter, the author has given, at the end of Chapter II. of the present volume, a complete table of all possible progressions of diatonic triads and their first inversions, both in a major and minor key, classifying them as "Good," "Possible," and "Bad." Without claiming perfection for this table, it may at least be said that it is the result of much thought, and of a careful examination of the practice of the great masters; and the author hopes that it will be found of material assistance to the student in the earlier stages of his work, when he feels in doubt as to what chord or chords can best follow any one that he has just written.

As every two-part interval, even in the strictest counterpoint, should be considered as an outline chord, the study of two-part counterpoint is preceded by exercises on four-part harmony in the strict style, *i.e.*, using only triads and their first inversions. The five species of counterpoint are then treated as usual, first in two, and subsequently in three and four parts. Chapters on combined counterpoint, and on counterpoint in five, six, seven, and eight parts, complete the first section of the volume.

The subject of Free Counterpoint has mostly been either altogether ignored, or but slightly touched upon in existing treatises. Many teachers even seem to consider that the student's labours in a contrapuntal direction are finished as soon as he can write strict counterpoint of all kinds. There can hardly be a greater mistake. The strict style is simply preliminary to the free—that is, to the counterpoint of Bach, Beethoven, or Schumann. An attempt has been made in this volume—how far successful it is for others to say—to systematise the teaching of this branch of the subject. The ground to be here trodden had been so little explored, that the author must ask the indulgence of musicians for the shortcomings which he doubts not will be found in this portion of his work. Closely connected with Free Counterpoint is the harmonisation of melodies, which is obviously impossible without a previous study of cadences. These subjects are therefore treated in some detail, and the volume concludes with a chapter on the application of counterpoint in practical composition.

In the author's opinion, it is very desirable that *Harmony* and Counterpoint should be studied side by side. As soon as the student has mastered triads and their inversions, he should begin elementary counterpoint. His study of the two subjects can then be pursued simultaneously, and each will be found to throw light upon the other. But, inasmuch as all possible harmonies are available in Free Counterpoint, this subject should not be commenced until the student has completed his course of *Harmony*.

As counterpoint chiefly consists of technical exercises, it has not been possible here, as in the author's *Harmony*, to select most of the illustrations from the works of the great masters, because these are very rarely written in Strict Counterpoint. It has been necessary to prepare most of the examples expressly for this work, and the whole of them have been written on three or four short subjects, in preference to taking a larger number, in order to show the student the almost infinite capabilities, of even the simplest themes. No modulations have been introduced in the examples of Strict Counterpoint, because, though not forbidden, they are undivisible, as it is far more useful to the student to practise himself in varying the resources of one key. In Free Counterpoint, modulation has been freely employed; the examples in this part of the volume have been, as far as possible, taken from standard works.

If the explanations in some of the earlier chapters be thought needlessly minute, the author would urge that what is very plain to a practised musician is often very confusing to a beginner; and it is only by the reiteration of simple elementary principles that these can be firmly impressed on the student's mind. While, however, the author has endeavoured to afford all possible assistance to the learner, he has not the slightest toleration for the indolence which will not take the trouble to master the C clefs. Every one who aspires to be a musician ought to be able to read and write the C clefs just as easily as those in G and F. For this reason the alto and tenor parts of the examples (excepting when in short score) are written in their proper clefs throughout the volume. Those who do not choose to undergo the slight labour involved in learning these clefs must study Counterpoint from some other book than this.

It will be seen that the important subject of Double Counterpoint is not dealt with at all in the present volume. The omission is intentional: its proper place is in the next volume of this series, when it will be treated together with Canon and Fugue.

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	PAGE.
OPINIONS. BY FR. NIECKS	73
THE ORGAN WORKS OF J. S. BACH. EDITED BY W. T. BEST. BY STEPHEN S. STRATTON. (Continued)	75
FASHION IN MUSIC. BY E. PAUER	76
FOREIGN CORRESPONDENCE: MUSIC IN LEIPZIG AND VIENNA	79
REVIEWS OF NEW WORKS AND NEW EDITIONS	81
OUR MUSIC PAGES: "TRUE HEART." SONG BY W. H. SQUIRE	83 & 88
CONCERTS	88
MUSICAL NOTES	91
E. PROUT'S "COUNTERPOINT: STRICT AND FREE"	93
ANTIQUARIAN MUSIC	95
APRIL NOVELTIES OF AUGENER & CO.	96